The QUARTERLY JOURNAL *of* SPEECH

VOLUME XXXII • FEBRUARY, 1946 • NUMBER 1

THE CASE METHOD IN ARGUMENTATION—III

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IN PREVIOUS articles,[1] we considered how the case format used in the law schools might be adapted to the more varied and less systematized patterns of controversy found in the field of general argument, and described the over-all plan and general theory of argumentation employed during the past three years in the course at Stanford. The present article will consist of a few illustrations showing how the principles making up that theory are inductively developed from the cases.[2] One or two cases will be carried through some of the more usual devices of class maneuver; others will be dealt with only to the extent necessary to demonstrate how they may be used to generate argumentative theory. Naturally, as here developed, the theory cannot be followed through completely.

I

As a warming up exercise, and because it fits in with the explanation of case abstracting, the first case assigned is a synthetic one called, "What is an Issue?" We have not space for all of the argument as it appears in the case setup, but it consists of the view of O'Neill, Laycock, and Scales that the issues are "the smallest possible divisions of crucial points, *each one of which* the affirmative must establish in order to establish the proposition," that "No affirmative case can stand after the loss of a single issue," and that "Any point which the affirmative can fail on and still establish the case *cannot be an* issue, though it may be very important,"[3] as contrasted with the milder view of Pattee that "Issues . . . may be defined as the questions that must be answered by both the affirmative and the negative sides of the proposition . . . and that, if answered in one way establish the proposition, and if answered in another way overthrow it."[4] In order to choose between these views, the student must acquaint himself with the nature of an issue, of burden of proof, and of propositions. He is sent to sources for this purpose.

From this material, the student prepares his case abstract,[5] covering the four steps: (1) the *arguments* (2) the *issues* (3) the (his own) *decision*, and (4) the (his own) *reasons* for the decision. He brings this abstract to class for use as a prompter; also the syllabus.

[1] QUARTERLY JOURNAL OF SPEECH, XXXI (1945), pp. 8-15; 282-291.

[2] As noted in the first article, not all of these principles are thus developed, exposition by lecture and syllabus being employed as supplementary means where necessary.

[3] J. M. O'Neill, C. Laycock, R. L. Scales, *Argumentation and Debate* (1917), pp. 43-44. It is really O'Neill's view, since it does not appear in this severe form in the 1904 volume, which O'Neill here rewrites.

[4] G. K. Pattee, *Practical Argumentation* (1916), pp. 59-60.

[5] See the first article for a fuller explanation of this, and of the classroom procedure in the law school.

We now may best view the situation from the vantage-point of the instructor, who might proceed as follows:[6]

The instructor calls upon a particular student to state the case, not asking for volunteers and ignoring the hands which promptly go up at the first sign of fumbling. The usual student error is to employ "fail to establish" and "lose" interchangeably, as O'Neill seems to do, and to miss O'Neill's intent that the more exacting "fail to establish" is the real determinant.[7] One might challenge this error at once, but in this case the error is better handled in connection with step four of the abstract where it can more effectively be used to put the class on notice that careless reading and loose wording are bound to spell trouble.

The student completes his statement, and you respond with the question, usually unexpected, "Which side *determines* the issues, the affirmative or the negative?"—supplementing it with the observation that presumably a military commander on the offensive *chooses* the ground of battle. The resultant give-and-take proceeds upon the justness of the analogy, the idea of *Status* or *Position,* the role of "last pleader," the distinction between "choose" and "determine," and finally coming round to the familiar "the issues inhere in the question" and a preference for "discover" in place of "choose" or "determine." You now shift back to the case.

The student may have decided for O'Neill, and at once you go back over the burglary case, included in O'Neill's argument, and by securing the student's agreement that the State must establish *each one* of the five elements of burglary,[8] commit him to O'Neill's extreme wording that an issue which the affirmative can fail to establish and yet win the case would not be a *real* issue. You bolster his conviction by leading him through O'Neill's example of the Single Tax where again the extreme wording seems to be valid. After the student has committed himself to the O'Neill test as good for *all* controversy, you resort to a familiar device of the law class and start putting cases designed to lead him into a contradiction of this generalization.

Most any stock-issues setup will do, and the argument here runs to the usual conclusion that *Need* is relative to the superiority of the *Proposed Plan,* as in the case of the shining new car outmoding the "adequate" old one, or, conversely, of a *Proposed Plan* of "the best we can do under the circumstances" variety being acceptable because of the urgency of the *Need*—the United Nations Charter being a case in point. Stock issues differ from those of burglary in that the latter *are* the proposition, the burden of proof running to each issue severally, the doctrine of reasonable doubt in law being what it is. You have only to write the proposition out on the blackboard to make this clear. The stock issues differ in this: the affirmative may weather a conceivable "tie" on one of them and still win on the others. You may write these issues out as the proposition also, but there is no law either of fiat or of logic which says that the burden of proof runs to each of them severally. When all is said and done, the stock issues are an arrangement of convenience, designed to facilitate comprehensive analysis and effective persuasion. They are merely different approaches to the one over-all logical issue in every

[6] It is difficult to give a true picture of what happens in the classroom, especially to convey its mood and spirit. So much of it is improvisation to meet unexpected situations. One thing is certain; the instructor must have firmly in mind the point at which he wishes to come out, must have a carefully laid plan to which he can, at will, bring back the argument.

[7] *Op. cit.*, p. 51: "The affirmative, of course, has the burden of proof on *each* issue."

[8] The breaking, and entering, a dwelling, at night, with felonious intent.

policy debate: Which is the better (or best) thing to do, considering the relative advantages, disadvantages, and difficulties of the contending plans? This is not to say that stock issues are not good issues. It is merely an objection to the effort to compartmentalize burden of proof with respect to the issues when that burden runs to the issues *taken as whole*. You cannot thus apportion "the risk of the proposition."[9]

At this point, the student usually abandons the O'Neill position, whereupon you say to the class, "I suppose, then, that we may conclude that the affirmative can lose on an issue and still win the debate, and that, therefore, an issue may be a main issue even though the affirmative's case is not lost by losing it." Some will see at once that you have altered the wording from "fail to establish" to "lose" (omitting the possible "tie" factor) but others will agree with you, and it is to one of these that you put a stock-issues case in which the affirmative is so badly pounded on *Need* that it loses the debate despite the fate of the other issues. This results in a return to the more exacting "An issue is not a main issue if the affirmative can lose on it and still win the case."

Finding rather general agreement on this wording, you now put certain issues having to do with questions of fact. True, the burglary case is a question of fact, but consider the usual mode of proof when you seek to establish a fact by means of circumstantial evidence. Because of five of six circumstances *a, b, c, d, e, f,* are sufficient to establish fact *X,* is circumstance *f* any less an issue merely because it can be dispensed with, considering that you can say the same thing in turn about each of the others? Thus you cast doubt upon even the negative O'Neill formula, which you now perhaps modify, at least for policy cases, to read "An issue is not a main issue if the affirmative cannot lose on it *so completely* as to lose the debate."

You leave it all somewhat tentative, suggesting that the unstable nature of burden of proof makes finality difficult, noting the impossibility of devising any formula that will do the student's thinking for him as to what *is* vital in an argument, but inclining nevertheless to the O'Neill wordings as probably good ones in practice, since they serve as a check against loose choice of issues. In any case, the student has by this time some notion of the nature of an issue, and his mind has been sharpened to the two indispensable properties of an issue: prime importance and strict relevance. He knows better what he is looking for when he comes to step two in his abstracting of a case.[10]

II

Breaking down into issues is in part Definition and in part Division. The science of reasoning began with Definition and Division. The preceding case thus sets the class for the plunge into antiquity. A good case for the purpose can be made of a part of Plato's *Gorgias,* dealing with the definition of rhetoric. The part used runs as follows, although citations include subsequent pages:[11]

Socrates: . . . Come then, answer me in the same way about rhetoric. . . . The things with which the science is concerned, what are they?

Gorgias: Utterances.

Socrates: What sort of utterances, Gorgias? Do you mean the sort that point out to the sick the regimen they should follow in order to get well?

Gorgias: No.

[9] With the object of showing the unstable nature of burden of proof in varying types of cases, a case entitled "Does the Burden of Proof Ever Shift?" might be introduced here.

[10] Should the student's original position favor Pattee, the instructor can throw his weight in the direction of the burglary type test, using the cases cited in reverse to arrive at the results above indicated.

[11] Plato, *Phaedrus* . . . , tr. Lane Cooper (1938), pp. 104-105 *et seq.*

Socrates: Then rhetoric is not concerned with all utterances?

Gorgias: Certainly not.

Socrates: But nevertheless it makes men able to speak?

Gorgias: Yes.

Socrates: And doubtless able *to think* about the matters they discuss?

Gorgias: Of course.

Socrates: Well, but take the art we just spoke of, medicine; doesn't it make men able to think and speak about the sick?

Gorgias: Necessarily.

Socrates: Then medicine, too, it seems, is concerned with utterances.

Gorgias: Yes.

Socrates: Those which are about diseases?

Gorgias: Precisely.

Socrates: And what about gymnastics? Isn't this art, too, concerned with utterances about bodily condition, good and bad?

Gorgias: Surely.

Socrates: And the case is just the same, Gorgias, with all the other arts. Every one of them deals with utterances, the utterances relating to the subject of each particular art.

Gorgias: It would appear so.

Socrates: Then why in the world do you not call the other arts "rhetorical," since they have to do with utterances, if you call that art "rhetoric" which has to do with utterances?

Gorgias: The reason, Socrates, is that, in the other arts the knowledge is all, so to speak, concerned with manual operations and suchlike procedures, whereas rhetoric comprises no such manual process. Its whole activity, all that it effects, comes through words. And for that reason I contend that rhetoric is the art that deals with words. And, I maintain, my definition is correct.*

The argument is treated as bilateral, and, although Socrates is not finished with Gorgias, is considered as momentarily terminating at this point. The issues are directed by the instructor in this instance, and are two in number: (1) Anticipating Aristotle (cited in the sources): Is Gorgias' definition in proper *form?* (2) As *substance:* Does it adequately define according to the Aristotelian requirements?

* In picking this up on the next page, Socrates assumes from the foregoing argument, that Gorgias means "exclusively with words."

The class discussion on the first issue is mediated through the search for *species,* the *genus* being readily detected as "art," the *differentia* as "that deals with words." The impulse is almost universal to look for *species* outside of the thing defined. Even if some student sees that "Rhetoric" is the species in this case, he does not often at once think of the rule that species is *always* the thing defined. To lead away such possible "springer" of your answer, before the minds of the others have been forced to an analysis of the matter for themselves, you put other short definitions, such as "man is a two-footed animal without feathers," "salt is something which makes a potato taste bad if you don't put any on," and the like. The impulse will persist to look for *species* outside of the thing defined, but as the answer comes round each time *to* the thing defined, it will dawn on someone that this is a rule residing in the very nature of Aristotelian definition. The student will come not only to see that this is so, but *why* it is so, and in the process of his groping for *species* get an insight into Aristotle's whole system of classification, categories, and predicables.

Thence the class can be taken back by brief exposition to Plato's use of *genus* and *species,* and from there to Socrates' own method, as shown in the earlier dialogues, of definition by inductive comparison and differentiation. It seems clear that Gorgias has put his definition in good Aristotelian form, but is it substantively sufficient? This brings us to the second issue, which is dealt with as follows:

"Art" seems reasonable, and sufficiently near as *genus*—at any rate, Aristotle himself later uses it in his own famous definition of the *Rhetoric.* It is concerning *differentia* that Socrates presses Gorgias, forcing him to a qualification of the broad term "with utterances" to

read "*exclusively* with utterances." (See footnote *supra*.) So that, in spite of Gorgias' self-satisfied attempt to make it seem that he has come out with the same definition with which he went in, he has really lost this first round, since it is plain that Socrates has forced him into a limiting of his *differentia*. One might pause here to expound and distinguish the method of Dialectic after the fashion of McBurney, Hunt, Howell,[12] and others, and develop its relationship to modern Discussion.

But Socrates is not finished with Gorgias, as further reading of the dialogue will reveal. Ostensibly to obtain further differentia, Socrates now shifts the discussion to the *objects* of rhetoric, finally evoking the answer that "rhetoric is the art that works persuasion." But what are the objects of *persuasion?* And are they good or are they bad? As the dialogue continues, it is seen that Socrates is striking far deeper into these matters, invoking ethical concepts, showing, indeed, that rhetoric as received of that day was the demagogue's instrument of power rather than the philosopher's touchstone of Truth. Here one could inject a case on the ethics of persuasion, made up perhaps of Theodore Roosevelt's castigation of debating and Professor Dwight Watkins' answer to it,[13] with citations among others, to Aristotle's own defense of rhetoric.

We have not space to follow the historical development of Definition, through the frozen thought-patterns of the Middle Ages and the liberation of thought in the Renaissance. In the confusion resulting from this upsetting of long-accepted values, old classifications went by the boards and with them the rigid definitions dependent upon them. The resulting adjustment to function and purpose usually manifested itself in differing sets of differentia, often of genera. And if this need for adjustment to purpose was true of the physical realm, it was even more true of the realm of ethics with its general notions and unreferrable abstractions. Aristotle was surprisingly mindful of this relative nature of definition. It was the Schoolmen of the Middle Ages who locked it up into a set system and threw away the key.

Two short modern examples can be used to show the functional nature of definition. One is the change of the definition of "Rumor" from the peacetime "a specific but unverified proposition for belief disseminated through a series of persons," to the wartime, "a way of communicating information by informal interpersonal relations," it being discovered that *verified* belief can be even more damaging than unverified when the success of great military operations is at stake. The second example is that appearing in a lecture on mental testing: "I take intelligence to mean that which is tested by intelligence tests," whose horrifying circularity is cured when the speaker goes on to add "*for the purposes of this lecture.*"

III

The Gorgian dialogue on definition suffices well to illustrate Plato's early apprehension of the uses of a mediating agent in reasoning, a view later set forth in his *Philebus*.[14] Socrates did not know it, but he was really forcing Gorgias into successive undistributed middles from which he extricated himself by supplying more limiting differentia. Or, what was the same thing, he was forcing Gorgias

[12] J. H. McBurney, "The Place of the Enthymeme in Rhetorical Theory," SPEECH MONOGRAPHS, III (1936), pp. 51 *et seq.*; E. L. Hunt, "Dialectic—a Neglected Method of Argument," QUARTERLY JOURNAL OF SPEECH, VII (1921), pp. 221-232; W. S. Howell, *The Rhetoric of Alcuin & Charlemagne* (1941), pp. 45-64; Mortimer J. Adler, *Dialectic* (1927), pp. 1-25; 34-77; 219-247.

[13] G. R. Collins and J. S. Morris, *Persuasion and Debate* (1927), pp. 12-14.

[14] W. Lutoslawski, *The Origin and Growth of Plato's Logic* (1897), p. 464.

into admitting that his definition, as Proposition, was not convertible in the *material* sense (as distinguished from the *formal*)—a thing all good Aristotelian definition must be. This can be shown in the shape of an equation, and thence the question: "Cannot a formula be found that will enable us to determine when this mediating term is being employed too loosely for the purposes of a sound conclusion?" The Syllogism was the answer.

The Syllogism can best be understood by concentrating on this mediating agency, and this is done through cases turning on the fallacies of ambiguous middle, undistributed middle, and affirming the consequent—which is really undistributed middle in more extended and less discoverable aspect.

A good case on ambiguous middle came ready-made from an outline in public speaking. "The Japanese attack on Pearl Harbor was not treachery" was the thesis. "Treachery" the proof ran, "always involves a violation of trust. No such trust existed, because circumstances were such that we should have been on guard against such an attack." This argument was unilateral as used in the syllabus, but it could easily have been made bilateral by including my criticism as counter-argument. That criticism held that the kind of trust envisioned in the major premise was one based upon what we had a *right* to expect rather than upon what we *should* expect and be prepared to meet as a matter of prudence. Since the minor premise "trust" was the latter kind, there was ambiguous middle. The criticism, of course, went upon the notion of trust as conceived in law. The argument in class, then, was upon the meaning of the word "trust" in the particular circumstances surrounding Pearl Harbor, the special virtue of the syllogism being that it more sharply focused the imperceptible, but important, shift in the meaning of the term from the major to the minor premise.[15]

The case also furnishes opportunity for development of the notion of undistributed middle. The opposition's view of "trust" is accepted and a syllogism is put as follows: "Treachery always involves a violation of trust. The attack on Pearl Harbor was such a violation. Therefore, the attack on Pearl Harbor was treachery." The fault of ambiguity having been removed, the tendency is to conclude that the syllogism has been cured of fallacy, the undistributed middle raised by the now affirmatively worded minor premise, going unnoticed. Again, the case can be used to show how the qualitative and quantitative aspects of a term are commingled, since the qualitative attributes of "treachery" can be expressed quantitatively, violation of trust not necessarily being the *sum* of treachery, yet being a quality essential to it—according to the major premise.

Most useful, perhaps, of the forms of syllogism, is the hypothetical. The fallacy of consequent is especially valuable in showing the weakness of circumstantial evidence. The stock example is Othello whose affirmation of the consequent of the premise "If Desdemona is guilty, she will do *x, y, z,*" etc. enumerated by the vengeful Iago, resulted so tragically. As Desdemona proceeds to do *x, y, z,* etc., Othello's suspicion mounts geometrically, leaping beyond itself to conviction. If, as a Moor, Othello knew about the Syllogism, he certainly missed this one. The fallacy is widespread in

[15] This case underscores an important feature of the case method. The student must consider the substantive arguments in order to determine what principle of reasoning, if any, has been violated. In this case the gravamen was the actions of the Japanese as related to a bundle of attributes making up the concept "trust." This led back as far as one wished into the nature of the relationship between America and Japan, and the international legal and moral bases upon which it rested.

argument, and often hard to detect.[16] Practice with the syllogistic form of the error sharpens one's ability to recognize it in the midst of an extended and masking development, puts one on one's guard where otherwise one might be unsuspecting.

IV

A fallacy of Analogy often overlooked is falsity of the premise-analogue. To point up this fallacy, the syllabus includes an argument from a student outline made during the "lend-lease, convoys, efforts-short-of-war" period. Phase by phase the argument traces the steps taken by President Roosevelt and shows their parallels in steps taken by President Wilson before the last war. "Does America want to repeat the futility of the first world war?" the speaker asks dramatically in conclusion.

Few of the present generation of students challenge the truth of this premise-analogue. Since the argument assumes it without question, it must be true that, having "failed" at Versailles, we were fools to have fought in the Argonne and at Château-Thierry. One is reminded that, after all, the last war was over long before these students were born, and their picture of it is neither more nor less than what is given to them by their elders. Yet, we were asked to predicate far-reaching future policy upon the validity of that picture! It should be a sobering thought to the textbook makers.

You quickly put other cases involving this fallacy, including perhaps the much abused analogy of the ostrich sticking its head in the sand. But, of course, the ostrich does not stick its head in the sand. This discovery proves so arresting that the class is willing to recognize a similar possible questioning of the futility of the last war. Regardless of the merits of that argument, you have, in the process of making it, sharpened the sense of the *form* of a fallacy often overlooked, and of awareness of its possible presence.

In this fallacy, incidentally, lies the interesting converse of the persuasive device of Identification. A pleader seeks to discredit a thing by identifying it with something already supposedly in disrepute. But what of the effect of this association upon the thing already supposedly in disrepute? There is no surer way of putting something into disrepute than by thus using it to put something *else* into disrepute. Consider, for example, what happened to the reputation of the Puritans when everything that the libertarians of the supercilious Twenties didn't like was referred to as "puritanical." Most bogeymen, one surmises, get a reputation somewhat more terrible than they deserve, although one hastens to except the word "Hearstian" as an epithet describing the device as venomously employed.

This turn given the fallacy of false premise-analogue serves further to sharpen the sense of it on the part of the student.[17]

V

Considerable time is spent on *Cause*, since, from the practical arguer's standpoint, it is a sort of common denomina-

[16] Such major premises as "When Japan is beaten, she will send out peace feelers," "If this medicine is good, I will get well," "If Stalin is planning world domination, he will begin by setting up pro-Soviet regimes in the small border nations" or "he will want a free hand in the Security Council," invite this fallacy. Mr. Hearst and his ineffable Mr. von Wiegand, rely upon it constantly. Add the ingredient of fear, or hatred, or jealousy, and it assumes the aspect of absolute finality.

[17] For a penetrating recent treatment of Analogy as a form of reasoning, see Karl R. Wallace "On Analogy: Redefinition and Some Implications," in the Drummond *Studies in Speech and Drama* (Ithaca, 1944), pp. 412-426. The above case is very simple, its use here being merely to show the operation of the case method. The cases throughout the course follow the practical line of the argumentation texts. In class, however, the discussion embraces the deeper implications of the various reasoning forms and their integration as a continuous system, historically developed. Professor Wallace's essay, for example, can be used as an excellent and original completion of that process with regard to Analogy.

tor of all reasoning. Although Scientific Method was developed in connection with the physical sciences, it has been found convenient to deal first with Cause as conceived in the Law, the earliest of the social sciences. Of the dozen cases in our syllabus[18] we shall choose only two, since it is necessary to carry the demonstration through in some detail.

In *Gilman* v. *Noyes*, the defendant negligently left open some bars through which sheep bailed to the plaintiff escaped and were lost in the surrounding woods, presumably destroyed by bears. The plaintiff sued and won, and the defendant appealed, on the ground that the trial judge was wrong in charging the jury that if the sheep escaped because the defendant left the bars down and would not have been killed BUT FOR this act, the plaintiff was entitled to recover. In a split decision, the Supreme Court granted a new trial, Chief Justice Cushing saying, in effect, that this instruction did not properly place before the jury the question whether defendant's negligence was the PROXIMATE CAUSE of the loss of the sheep.

In a well-known dissenting opinion, Justice Ladd reasoned that it was for the judge, not the jury, to decide whether the cause was proximate, since proximateness was, he held, a matter of law, and that the charge was sufficient in merely laying down the BUT FOR test for the jury. Ladd did not question the long-established rule that Cause must be both actual *and* proximate in order to establish legal liability. In fact, the burden of his long and entertaining dissertation, is the insufficiency of the BUT FOR test as a measure of legal liability, valid though it is as a measure of *actual* Cause. "Obviously," he writes, "the number of events in the history not only of those individual bears, but of their progenitors clear back to the pair that, in obedience to the divine command, went in unto Noah in the ark, of which it may be said, BUT FOR this the sheep would not have been killed, is simply without limit. So the conduct of the sheep, both before and after their escape, opens a field for speculation equally profound and equally fruitless. . . . Such a sea (sic!) of speculation has neither shores nor bottom, and no such test can be adopted in drawing the uncertain line between consequences that are actionable and those which are not."

Now the beauty of this language is that the student often thinks Ladd is disapproving of the BUT FOR rule altogether, and this constitutes his first hazard of error. He is liable to miss the real point at issue between Ladd and Cushing, namely, whether proximateness is a question for judge or for jury, and to imagine that they are quarreling over the BUT FOR rule as proper in any event, or that Ladd thinks it decides proximateness in any event, or that he disapproves of it entirely, or that he is not dissenting at all but merely arriving at the same result as Cushing by a sort of detour of reasoning. This hazard finally negotiated successfully, certain supposititous cases are put fixing the students' grasp of the principle that the BUT FOR rule is valid as establishing *actual* cause, but that something more is needed to establish *proximate* cause—whether by judge or jury—and we are

[18] They may be found in E. S. Thurston and W. A. Seavey, *Cases on Torts*, (1942) variously from p. 272 to p. 312, and are used in the following order: *Gilman* v. *Noyes* (1876), 57 N.H. 627; *Green-Wheeler Shoe Company* v. *C.R.I. & P.Ry.* (1906), 130 Ia. 123; *Michaels* v. *N.Y.C. Ry.* (1864), 30 N.Y. 564; *Fox* v. *B.&M. R.R.* (1889). 148 Mass. 220; *In Re Polemis* English (1921), 3 K.B. 560; *Bunting* v. *Hogsett* (1891), 139 Pa. 363; (involving the "but for" rule in reverse) *Sowles* v. *Moore* (1893), 65 Vt. 322; *Powers* v. *Standard Oil Company* (1923), 98 N.J.L. 730; *Saunders* v. *Adams* (1928), 217 Ala. 621; *Haire* v. *Brooks* (1938), 42 N.M. 634; *Kingston* v. *C. & N.W. Ry.* (1927), 191 Wis. 610; *Anderson* v. *M.St.P.S.S.M.Ry.* (1920), 146 Minn. 430.

then ready to inquire after the test for determining the latter.[19]

For this purpose, the sheep case is varied to permit an hypothetical tiger, which has escaped from a circus, to appear in the woods and devour the sheep, the woods also being varied to the sort where sheep-destroying animals do not lurk. After some probing and sparring, it is decided that our defendant is not liable for such a consequence of his having left the bars down because the consequence is *unexpected*. This resolves itself into the rule for proximateness, which holds that the consequences must have been *reasonably foreseeable*. Reasonable foreseeability, then, we decide, is the test for proximateness in such cases. Note that the circus owner's negligence—if he *was* negligent—is also an *actual* cause of the sheeps' loss and doubtless a *proximate* one into the bargain. But we are not suing the circus owner in this action. We are suing this defendant who, careless man that he was, left down the bars. The circus owner is insolvent, let us say, and it pleases the plaintiff to sue this defendant, presumably a man of substance.

Convinced that reasonable foreseeability is the test for proximateness, the class is now ready for the famous English case, *In Re Polemis,* decided in the Court of Appeal in 1921 (3 K.B. 560).

Arab workmen aboard a ship negligently knocked a plank into the hold causing a spark which ignited petrol vapor coming from leaks in the cargo. The resulting fire caused the loss of the ship. Arbitrators found "that the causing of the spark could not reasonably have been anticipated from the falling of the board, though some damage to the ship might reasonably have been anticipated." The defense claimed that the damage was too remote from the negligence. The Court held this defense invalid. Since *some* damage to the ship is reasonably foreseeable from the falling of the plank, it said, "the fact that the damage it in fact causes is not the exact kind of damage one would expect is immaterial, so long as the damage is in fact traceable to the negligent act, and not due to the operation of independent causes having no connection with the negligent act, except that they could not avoid its results."

Here is a consequence *not* reasonably foreseeable, yet the defendant is liable. Is this not inconsistent wth the circus-tiger-and-the-sheep result? To bring out the difference in the two situations the instructor can, if he is sadist enough, enjoy himself with such fictional cases as the puppy with the lighted firecrackers tied to his tail, who streaks to the other side of town and crawls into a shop littered with shavings, setting fire to the premises; the boy who leaves his roller skates on the porch causing his father to stumble over them in the dark and, in falling, to utter language which initiates action in various parts of the neighborhood from which no good comes; fires negligently set which are fanned by unexpectedly high winds, Mrs. O'Leary's cow—whether fact or fiction—being the prime example; and many others which an active imagination can readily summon.

The distinction, you discover, is that between direct and *in*direct cause. In the Polemis case, no intervening agency came in to do the actual injury as was the case with the sheep. The cause has operated in a direct line, each event activating the one which followed. So long as the defendant was negligent, reasonable foreseeability is not material to establish proximateness. It is only in

[19] The issue whether it is for judge or jury is avoided, the object being to get the class to see that it *is* the issue, and to fix the province of the BUT FOR test in establishing liability.

the *in*direct-cause cases that one must be able to say that the *intervening* cause was such as to have been reasonably foreseeable.[20]

VI

In the foregoing, we were able to see in the BUT FOR rule the working in a human situation of Mill's Second Method and the scientist's test of indispensable antecedent. The notion of foreseeability does not have so near a counterpart in the scientific field, but its correlative concept of proximateness suggests the necessity for choosing, among what Mill would call a Plurality of causes, the one relevant to the purpose. Moreover, general students as well as pre-legal ones, find these cases intensely interesting as studies in human behavior, and as insight into an important field of reasoning from which many of the forms of general controversy are taken and whose end is Justice.

As we come to Mill's Methods,[21] we again find it convenient—and interesting—to approach our problem from the standpoint of the social scientist. Although not fully satisfying them, social statistics are wont to take on the pattern of some one of the Mill Canons, and, as in the case that follows, can be used to bring out more graphically the weaknesses and the strength of both the statistics and the Canons. The Method of Concomitants, in particular, is basic to the Correlation pattern, the classic design in the data of human behavior.

In 1942, a set of figures was circulated by the American League to Abolish Capital Punishment. It exhibited columns of data showing, among other things, that in states where there was capital punishment homicide incidence was high, while in states where there was not capital punishment homicide incidence was low. Translating "low" as "absence of high," here unmistakably was the pattern of the Joint Method; two phenomena always present together in a series of different states (i.e. contexts), and always *absent* together in a still further series of different states. The Joint Method was not satisfied in all respects of course, since the contexts were not *discrete*, the factors in one being continuous in the others. Still, the implications of the Joint Method were the ones relied upon by the League, and the figures were impressive, indeed appeared almost conclusive. Far from being a deterrent of homicide, capital punishment seemed actually to encourage it.

What was not so apparent was the fact that the capital punishment states were mostly southern or industrial northern, and that, among those northern states which were more nearly *alike* in their social makeup (so that their contexts were similar), capital punishment often accompanied the *lower* homicide rate, its *absence* the higher. Imperfectly, to be sure, since their contexts were not identical, this pattern exhibited generally Mill's Method of Difference. Strengthening the case for the application of this method, a little research showed that where any state or foreign country had tried capital punishment and then abandoned it, or vice versa, the homicide rate had jumped or

[20] You now sum up as follows: (1) Both actual and proximate cause must be present to establish legal liability; (2) actual cause is tantamount to proximate cause in direct-cause cases and here the *but for* test is sufficient to establish liability; (3) actual cause which is *in*direct requires the further test of *reasonable foreseeability* of the intervening agency. You then go on to caution that (4) even in direct-cause cases, *some* injury must be foreseeable in order to establish original negligence. That is, in the Polemis case, the defendant would not have been liable for the burning of the *dock*, because not even *some* injury to the dock was foreseeable from a plank's falling into the hold of the ship. The Arab workmen were not negligent *with respect to the dock*. For a further view of nonliability in direct-cause cases see the famous opinion of Justice Cardozo in *Palsgraf* v. *Long Island R.R.*, 248 N.Y. 339 (1928). Also, to avoid over-simplification of the foregoing, see Chas. E. Carpenter, "Proximate Cause," *Southern California Law Review*, XV (1942), pp. 187-213; 304-321; 427-468, or any good review of Cause in the law journals.

[21] J. S. Mill, *A System of Logic* (London, 1919), pp. 253-299.

fallen precipitately with the absence or presence respectively of capital punishment. A third reading of the figures coupled with a little more research, disclosed another important characteristic: the homicide incidence varied inversely with the degree of law enforcement in the various contexts; that is, the phenomenon *homicide* varied inversely with the phenomenon *certainty of punishment*—the unmistakable pattern of the Method of Concomitants. True, the contexts were not constant, as required by Mill, but they were sufficiently so to make the *Differences* pattern stronger than the one relied upon by the publishers of the figures, while the *Concomitants* pattern perhaps does not suffer as much from lack of complete discreteness of contexts as does the *Joint* pattern.

A letter embodying these arguments was sent to the abolitionist friend who had furnished me with the figures; a letter agreeing in part and questioning in part, was received in reply; and these letters, plus the figures and citations to Mill's explanation of his Methods, make up what has been one of the best of the cases used so far. The class discussion was designed to demonstrate that the Mill formulae, once fully grasped, were relatively easy to apply as general patterns; that they had weaknesses, particularly the difficulty of finding actual situations fitting the neat alphabetical symbols used by Mill; that the Second Method is the great laboratory method of controlled experiment; and that the Fifth Method is basic to, and useful in understanding, Correlation theory.

One could go easily from this point to a case on statistical method, but enough has been said to accomplish the limited purpose of this article; a demonstration of the "how" of the case method of procedure. A somewhat fuller development of the argumentative theory involved may be found in the second article.

Conclusion

Throughout the foregoing discussion, the reader doubtless has been conscious of the synthetic nature of many of the cases, and of a considerable creaking and procrustean straining to get the substance to fit the form. The remedy lies partly in a further search for arguments from life that will more naturally fit the form; partly, perhaps, in a modification of the form. The present syllabus is frankly a hurried wartime confection which realizes only a fraction of the possibilities. Those possibilities are endless, leading one into all departments of knowledge, into the great issues of the present and of history, into the problems of the campus and the classroom. One has only to compare the reasoning of the literary scholar who goes questing through the documents on the possibility that the Dark Lady of the Sonnets may, after all, have been a blonde, with that of the four Stanford geology students who, before a seminar, debated the proposition, "Resolved, That diastrophism is more accurate than the paleontologic record in stratigraphic classification," to be struck by the many fields in which cases might be uncovered. Or one might be acutely aware of the habit which patterns of argument have of repeating themselves through the centuries, and thus be drawn toward the idea of Commonplaces or Topics. Putting it all together, indeed, one might have a scheme very like General and Special Topics.

As to the form, perhaps an abstract consisting merely of (1) *Digest*, and (2) *Appraisal* (or *Answer*) would be more to the purpose.

This experiment has been conducted with the materials that were at hand. Because the writer was familiar with the case method in law, and because he had tended to the notion of argumentation

as applied logic, these points of view have dominated his treatment. There seems no reason why other forms, or theories of argumentation, may not work as well. True, the writer believes that the give-and-take of the Socratic process as developed in the law schools is best adapted to the end sought, but certainly not every teacher will find it congenial, or perhaps even desirable. Indeed, the teacher may proceed as he will so long as he really knows his cases and has firmly in mind the goals at which he would arrive. The essential thing is *cases*, from which the student, as far as may be, works our the principles for himself.

PUBLIC SPEAKING IN PUBLIC LIFE

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I HAVE heard that training in public speaking is useful, particularly in politics and public life. Yet as I contemplate the Washington scene, I wonder whether I have heard aright.

Two years ago there was held in Washington a dinner arranged by the Woman's National Press Club. To this dinner were invited four accredited representatives of four nations at that time very much in the public mind because of World War II. The guests were asked to tell their audience important facts about their respective countries—facts which the newspaper women might use for press releases.

With one exception, the four speakers drew forth the proverbial bulky manuscripts, sank their chins into their chests, and proceeded in a monotone to read essays on their countries which were about as timely as the Encyclopedia Britannica! As each reader was also foreign born, he was saying his piece in a tongue foreign to him (which, of course, is more than the audience could have done in his country, we must remember) but he was more concerned about the *way* in which he pronounced the words than he was over the *meaning* of those words. The net result was painful to all present.

The single exception was Mr. T. A. Ramon, a brilliant young Indian scholar and orator representing his government in Washington. Mr. Ramon gave his audience in an extempore speech first-hand facts about the Indian contribution to the war effort—facts which they wanted to know. Needless to say, he saved the evening.

The visible audience consisted of only 150 newspaper women; but the invisible audience consisted of thousands of readers in Washington and in all parts of the United States—readers who ought to know more about the countries across the water where their boys were then fighting. As the party broke up, one heard the busy press women grumbling to one another because they had wasted an evening without getting a story. This was their first and last effort, they said, to try to find out anything about our allies from their official representatives in Washington through the medium of the public platform.

Our own government does no better with its representatives who are sent abroad to tell our story to the people of the countries to which they are sent. When my husband and I lived in London during the 1920's we were constantly embarrassed at the public performance of the American Embassy officials whose clumsy and amateurish speaking stood

out in marked contrast to the finished performances of British representatives.

For a long time, the State Department has conducted a school for foreign service officers but never has there been time, so I am told, to instruct these officers in public speaking. Yet one of the first duties of many of the officers upon arrival at new posts is to speak at some public function representing the United States Government.

In the spring of 1945, the U. S. Civil Service Commission, whose function it is to supply personnel for government departments who in turn draw up specifications for the positions which they must fill, held a non-assembled examination for the purpose of filling positions of Director of Information—salary, from $5,228 to $7,128 per annum; and for Information Specialist—salary, from $3,163 to $7,128 per annum. Following are the qualifications for applicants for these jobs: "They must be experienced in the use of such media as the press, publications, periodicals, radio (mostly script writing), posters and motion pictures." The ability to speak in public, an asset which might be considered a useful qualification for an Information Specialist, is absent from the above specifications. Yet the fact is that many information officers as well as others are required without previous training or experience to fill important speech assignments to explain the work of their departments. Sometimes they must select others to take on such speech assignments which in government usage are considered tiresome and unimportant jobs. As far as I can find out, little or no effort is made to rate the qualifications of those sent out. In the State Department in the winter of 1945, a paper was sent around to the various agencies asking for signatures of officials willing to fill speech engagements. From this list a speaker's rostrum was formed. It was a very small and feeble list, I might add. It is only fair to say that most of the men and women in this and similar departments are so burdened with desk work that speech trips become a chore indeed. The desk work does not stop; it continues to pile up waiting for the returned officer who must burn the midnight oil to catch up. This accounts in some measure for the unpopularity of speaking trips.

But there is also a feeling in the atmosphere of all government departments that somehow speaking is sort of a joke; only four-flushers, show-offs, or braggadocios are willing to go out and speak for their departments; and when they do go they take care to keep it from their fellow workers. One such official told me that of course he had no difficulty in speaking in public because he had been a real estate salesman before coming to the government and he thought he had had excellent training for the public platform! Let's hope he was only "pulling my leg," as the British say.

Two years ago, I asked Mr. Arthur Fleming, a former public speaking teacher and now a Civil Service Commissioner—a man who is known to have "talked" his way up into this high position: "Do you not think that trained speakers have a place in the information divisions of the government agencies?" He replied that they certainly did but that so far no government department had ever asked the Civil Service Commission for trained speakers. When such a request came through, he said, he would be only too glad to establish a list of speakers from which applicants could be selected.

Yet every year representatives of government departments are chosen to appear before the Appropriation Committees of the Senate and the House to explain to the legislators their budgets

for the coming year and to tell how they propose to spend the money which they get. This is indeed a very important speech situation, one would think; but invariably officers are chosen who no doubt know the work of the department thoroughly, but who have no knowledge whatever of how to make an oral presentation. One such department sent a certain official year after year who spoke so badly that the members of the Committee could not hear him and when they did hear him, they could not understand what he was trying to say. In addition, he did not hesitate to show to the members of Congress the low regard in which he held them. Finally, in exasperation, the chairman of the subcommittee sent word to the head of his department that unless they could find someone who could speak to them in language which they could hear and understand and who had some of the basic instincts of courtesy, they were in a mood to give this particular department no more money at all!

Then again, when bills are introduced before Congress, they are referred to committees which in turn hold executive or open hearings so that important officials and citizens both for and against the bills may appear and state their reasons for supporting or opposing the legislation.

Last winter many of us attended the hearings before the Ways and Means Committee of the House on the important proposals to renew the Reciprocal Trade Agreements. This Committee of 25 members met in one of the most august marble committee rooms at the Capitol with immense high ceilings and marble walls and pillars. At the end of the room is a raised dais on which sit the legislators behind a handsome carved circular mahogany desk. The effect is as awe inspiring as the U. S. Supreme Court.

The witness, as he is called, though he is really just a citizen explaining his point of view for the benefit of the legislators, stands in a well far below and facing the committee members so that from a speech point of view he is very much at a disadvantage. He is quite alone before this battery of experienced law makers, and in the case of the Trade Agreements, ten of the members of the Committee (Republicans) were violently opposed to their renewal. Three of these men have been in Congress over 20 years. They have attended so many hundreds of hearings on the subject of tariffs that they know all of the arguments forward and backward. In addition, many of them are lawyers and some of them sounded to us visitors like district attorneys. We, the members of the public, always more than welcome at Congressional hearings for we help to make up the show, sit in rows of seats behind the witnesses.

Into this difficult speech situation two high officials of our government appeared, armed with the ever-present heavy manuscript. Not only did they fail to remain standing, thus taking advantage of what height they had, but both of them slumped into chairs before a table, and with bowed heads read what they had to say in such low tones that none of the visitors sitting in the rear could hear a word. One of the officials even put his foot on top of the table before him and twiddled his toes in time to his sing-song reading. It was doubtful whether the Congressmen could hear a word because one of them, none other than the Chairman of the Committee, Congressman Doughton of North Carolina, is an elderly man somewhat hard of hearing. He leaned far over his desk with his ears cupped in his hands trying to get the muffled words of the official but the official was too absorbed in reading his manuscript to see his listener's plight. I, for one, was

doubtful whether the reader had ever seen what he was trying to say before he reached he hearing room. I felt entitled to this suspicion because once I asked a similar official whether he had written his speech himself. With high glee, he replied, "No, what do you think? I had never even seen that speech until I reached the platform!"

The elected officials representing large and important groups of citizens performed no better than the government representatives, with two exceptions. One President, speaking for hundreds of consumers, was caught in a severe cross examination which destroyed her original testimony and herself as a reliable witness. Afterward she came to the decision that hereafter she would content herself with submitting a written statement explaining the point of view of her organization. One wonders how many of the busy legislators would take the time to read her statement!

Two exceptions are worth noting. One of them was Mrs. Harvey Wiley, Chairman of the Legislative Committee of the General Federation of Women's Clubs of some two-and-a-half million members. Mrs. Wiley was kept on the stand for three hours and yet not a single "district attorney" was able to lead her down a blind alley into a dead end street, though they all tried hard enough. Afterwards, two of the legislators told me that she was one of the best witnesses to appear during the long and extensive hearings.

I asked Mrs. Wiley how she had prepared herself for this ordeal—for an ordeal it was for any person. She explained that the Federation has been on record for this legislation since 1938, and in 1943 she represented them when the proposal to renew the agreements came up again. In order to bring herself up to date with the controversial questions being asked the witnesses, she visited the hearings for three consecutive days prior to her own appearance. (She could have secured a transcript of the hearings to date, available to any citizen, had she been unable to visit them in person.) For home work, she read the Encyclopedia Britannica on the history of tariffs and the Congressional Directory on the administration of the tariff program. The booklet prepared by Mrs. John L. Whitehurst on the Trade Agreements was her textbook. She passed copies of this booklet up to the dais for members to investigate.

Her prepared statement read to the Committee combined the material which she had dug up, and this statement she read over out loud at home in order to be sure of timing. So it is no wonder, after such careful painstaking preparation that she found herself before the Committee unusually calm and poised.

Even when she was forced to make impromptu answers to questions on discriminatory taxes on oleomargarine, prohibition, immigration, and whether the General Federation of Women's Clubs was democratic or represented only the wealthy, she found that she was able to meet the questions simply and sincerely from her long background of legislative experience and because of her careful preparation of material.

The other exception is important to all good citizens. Representatives of economic pressure groups for the most part spoke well. The special interests which are involved in such legislation as tariffs are always well represented at hearings by highly paid attorneys whose business it is to follow the processes of legislation closely and who from years of experience know what part they must play in order to get their story over. They have the same right to be there as have the government officials and private citizens but their case in the past has too often received the most attention, partly because

they have made the best presentation.

Speaking of Congressional witnesses, Professor Ben W. Lewis, of Oberlin College, a former bureaucrat has the following to say: "You can't beat a Congressional Committee. Sometimes you may have the good fortune to testify before a lethargic group; but no human being ever appeared before a Congressional Committee when the members were really in form and came away believing in the fellowship of men."

Last winter 25 members of the District League of Women Voters secured, free of charge, instruction in public speaking so as to be able to present five-minute speeches to all sorts of organizations on Dumbarton Oaks, and questions affecting the new World Order. They learned to speak with clarity and direct effectiveness, and Washington took notice of these women, many of whom had never been to college, but who had a deep desire to do their part to end wars. They were invited to adress over 100 organizations in two months. It was pointed out to the officers of the National League of Women Voters that they might consider sending out a directive to the leagues all over the country and suggest that each local league would profit from some instruction in speaking. After some weeks one of the officers reported that the League members were too "busy to bother with elocution."

There is a block on the track of Democracy because the art of presenting ideas—one of the most subtle of all arts—so as to affect the thinking of people, is still not taken seriously by those who are directly concerned in making democracy work.

WERE THEY EPHEMERAL AND FLORID?

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GENERALIZATIONS, we are told, may be dangerous things. The temptation is often to refute them, or at least to think of the exceptions or instances to the contrary. A few exceptions may not weaken the generalization or cross section conclusion, but if they are numerous and significant, caution is at least to be recommended. Moreover, in the academic realm, the question to be asked is: Does research done bear out the generalization? If no research exists, or if it is only partial, dogmatism is to be avoided.

The text for this article has grown out of the statement by an eminent contemporary historian, who in a very notable book, when discussing the subject of "Cultural Nationalism in the Old South," says: "Some of the great orations of John Randolph and John C. Calhoun, rich in classical allusions and true to the Aristotelian pattern of an oratorical composition, survived, but most of the embroidered oratorical rhetoric was as ephemeral as it was florid."[1]

First, of course, Curti admits that some fine southern oratorical efforts lived, or "survived," but the implication is clear that most of them did not, and that they were only "embroidered oratorical rhetoric" which "was as ephemeral as it was florid." At this point it

[1] Merle Curti, *The Growth of American Thought* (1943), p. 440.

might be well to set forth the synonyms for "ephemeral," which are "beginning and ending in a day," or "short-lived"; and for "florid," which are "flowery," "enriched to excess with figures," or "excessively ornate." With terms defined, some inquiries are in order.

First, how much more ephemeral were the southern orators than those of New England or the Middle West? In a very real sense, any speech is likely to be ephemeral. Unless it is delivered on some very momentous occasion, placed in print, or as today, recorded for future hearings, it may indeed live but a day. From colonial times to the present, speeches delivered have been almost incessant, but most of them did not live beyond their immediate time of utterance. Only certain of them have survived. As the research student delves into old records, however, he often finds that obscure speakers have received notices which enable him to restore the impression of their immediate and even ultimate influence. Possibly because through research so much more is known of northern than southern history, we have concluded that what was said in the South "lived but a day." Possibly, too, the fact that the South became the minority element preceding the Civil War, and then fought a losing civil conflict followed by years of the slowest rebuilding, has had something to do with the quality of the generalizations made concerning her people, manners, and attitudes.

Second, we may inquire whether the southern speakers were by nature florid types, and thus in contrast to those of the North. One writer has stated: "Yet, the splendidly rhetorical Robert G. Ingersoll was not a southerner, but a middle westerner born in the east; and Seargent S. Prentiss, called 'the most eloquent of all southerners,' was a New Englander by birth, and a Mississippian only by residence."[2] If, therefore, the South could boast of no more eloquent orator, and indeed no more florid type than the northern born Prentiss, the question arises as to who are the southern speakers who were so florid as to characterize the oratory of the whole region. Perhaps a glance at some other orators, some native southerners and others who came into the South from the North, may be worth our while.

In addition to John C. Calhoun and Henry Clay, neither of whom was ephemeral, William L. Yancey is the only individual of the Old South included in a *History and Criticism of American Public Address*. If he is to be ranked as effective enough to be included therein, it might be well, through the medium of the scholar who studied him, to inquire whether Yancey was of the ornate type. As the "Orator of Secession," or, perhaps more appropriately, the "Orator of Southern Constitutional Rights," Yancey was observed in his early speaking to use " 'remarkable fluency and clearness,' and to be 'more conversational than might have been expected from one of his impulsive nature.' "[3] Later, and at his prime, it was said of him: "But Yancey seem to have made no effort to charm his hearers. Perhaps he was too intent on his purpose to give the matter a thought. Perhaps he consciously avoided qualities that would divert attention from his program of action."[4]

It may be admitted, possibly, that Yancey's great opponent, Henry Washington Hilliard, was to a considerable extent of the florid type, if, as has been said of him, he "attracted . . . by the

[2] Edgar Dewitt Jones, *Lords of Speech* (Chicago, 1937), p. vii.
[3] John W. DuBose, *Life and Times of William Lowndes Yancey* (Birmingham, 1892), p. 33, quoted by Rexford S. Mitchell, in *History and Criticism of American Public Address*, ed. W. Norwood Brigance (1943), II, 735.
[4] *Ibid.*, II, 740.

elegance of his diction"; his style was "bewitching rhetoric."[5] No thorough study of Hilliard, however, has yet been made. His influence over many years in Alabama as a moderate who checked the impulses of Yancey hardly indicts him as being too ephemeral. The question will have to be answered by the scholar who studies him. Moreover, if we call the roll of public spokesmen, lawyers, and statesmen of the ante-bellum South, we can place before us the names of additional men whose speaking should be studied to discover whether it was ephemeral and florid. Thus, what of Robert Y. Hayne of South Carolina? He may or may not have been florid. Was the sarcastic Thomas Clingman, North Carolinian, one to be so characterized? What of George A. McDuffie, South Carolinian, who has been cited by one of his contemporaries as on a par with Yancey in effectiveness.[6] Again there has been no student of oratorical criticism to give us a picture of McDuffie.

Interestingly enough, the northern born Henry S. Foote, the man who called McDuffie as effective as Yancey, was himself an able speaker. For years he was one of Seargent S. Prentiss' most formidable court opponents. His speaking career as a Democrat in Mississippi, and later in the United States Senate, can be told by the student who will set himself to the task. He may have been considerably florid; it is impossible to say now to what extent. One thing is certain, however. He was much less so than his legal and political opponent, Prentiss.

If one should desire to name the political orators of Mississippi, he might well start with George Poindexter, another northerner who came South. If ever a man by temperament and disposition was the antithesis of the ornate, it was the determined, domineering, and bold Poindexter. He spoke with all the directness of any Democrat of his day, and was independent enough to commit political suicide by daring to demand the recharter of the United States Bank when Andrew Jackson issued the dictum to the contrary.[7]

John A. Quitman is almost the next Mississippian in chronological order. Almost nothing is known of his oratory; but that he was effective, even polished, may be discerned from the newspaper accounts of his career and from a reading of his speeches. But whether he was florid to any noticeable degree, it is difficult to know. It seems, rather, that he spoke directly and quite to the point. One chapter in Mississippi history has to do with the subject of bond repudiation. Most Whigs advocated bond payment; most Democrats were for repudiation. Some Democrats, however, joined with the Whigs to oppose it. Quitman was one. When he spoke once at Vicksburg in behalf of payment, it was not his ornate rhetoric which impressed the reporter for the Vicksburg *Whig*, but rather that he made "a most cogent and logical argument," and that he advocated bond payment in spite of the fact that he paid $800 annually in taxes, and "would pay still more rather than disgrace the character of the State of his early adoption."[8] It is true that Quitman was not a native southerner; but as a Pennsylvanian who had migrated to Mississippi, he did not find it necessary to affect the ornate speaking supposedly demanded of the ante-bellum orators.

Another Mississippian, likewise from Pennsylvania, was Robert J. Walker. In Mississippi he not only participated in

[5] W. C. Richardson, "Hilliard and Yancey—A Parallel," *Montgomery Advertiser* (November 8, 1908), as quoted in Brigance, *op. cit.*, II, 740.

[6] Henry S. Foote, *The Bench and Bar of the South and Southwest* (St. Louis, 1876), p. 237.

[7] Mack Swearingen, *The Early Life of George Poindexter, A Story of the First Southwest* (New Orleans, 1934), *passim*.

[8] Vicksburg *Daily Whig*, November 2, 1843.

the legal history of the state, but went to the United States Senate, became a member of a President's cabinet, and had one national tariff named for him. Walker was no inferior orator. He did not appear to have developed a florid style, and he will not appear ephemeral to the student who finds his speeches and surveys his oratorical career.

Close upon the heels of Quitman and Walker was Jefferson Davis. His speaking career began in 1843, continued extensively into the time preceding and during his career in the United States Senate, and did not diminish when he was called upon to lead the Confederacy through its struggle and collapse. Possibly the best evidence that Davis' speaking was far removed from the florid is that the reading of his speeches convinces one that he was the debater type; his utterances were not characterized by "purple patches."

Speakers from all the various states of the South can be named, and the same question arises concerning each one. What of the three great Georgians, Robert Toombs, Howell Cobb, and Alexander Stephens? What of the speakers of most influence in Louisiana? Judah P. Benjamin, for instance, came to Louisiana from the West Indies. Edmund Livingston adopted Louisiana when he came from New York. Kentucky gave such men as Clay, John J. Crittenden, and John C. Breckinridge. Were they ephemeral and florid? It would be interesting to know the kind of speaker Albert Pike of Arkansas must have been. John T. Bell of Tennessee did a great amount of speaking, but no research exists to make clear what type he was. Do the nature and temperament of Sam Houston of Texas suggest the florid style? So little is known and so much is to be learned about these and others that generalizations are dangerous.

If some doubt and uncertainty exists about the leading historical personages, and if a goodly number of them can hardly be classified as ephemeral and florid, what about the scores of lesser figures in all speaking realms? Were, for instance, the preachers different in style from those in the North before the Civil War? Again, many of them came to the South from elsewhere, as did William Winans, Methodist, who exercised profound influence in Mississippi and Louisiana. What of the native southern ministers? The research on Benjamin Morgan Palmer, Presbyterian, covering his career before and after the Civil War, reveals a man most direct, albeit most zealous in his beliefs.[9] In the Old South the Episcopalian Church never acquired more than sixty thousand members.[10] Instead, the Methodist, Baptist, and Presbyterian Churches, together with the lesser known sects, "sweeping the entire American country with their revivals in the first half of the nineteenth century, achieved their greatest success in the personal and extravagant South."[11] If even a large percentage of the planters, as well as the masses of poor whites, became adherents of the three most prominent Protestant sects, the assumption is probably safe that scores of evangelists were at work delivering sermons which were not so ephemeral as to be without effect in securing converts and members for the respective congregations. Was the preaching predominately florid? At this time we do not know the answer.

The Civil War is the rough line of demarcation between the Old and the New South. Many of the extravagances of the Old South were surrendered when the Confederacy lost and the New South endured long years of slow rebuilding. Not so many years elapsed after the war,

[9] Wayne C. Eubank, *Benjamin Morgan Palmer, Southern Divine*. Doctoral dissertation, Louisiana State University, 1943.
[10] W. J. Cash, *The Southern Mind* (1941), p. 55.
[11] *Ibid.*, p. 56.

however, until the voice of Henry Grady was being heard in the North as well as in the South. He would be among the last to be called ephemeral. Also, Lucius Q. C. Lamar became a figure in national politics. Lamar had some florid traits, but from the time he pronounced in the United States Senate a eulogy on the deceased Charles Sumner, bitterest enemy of the South during reconstruction, and said: "My countrymen, know one another, and you will love one another," he was not ephemeral. In due time Grover Cleveland invited him into his cabinet where he served well indeed before going on to the United States Supreme Court.

Personages in the New South who have spoken with power and influence are nearly as numerous as those of the Old. John Sharp Williams of Mississippi, picturesque and possessed of no small amount of classical learning, was one of the most valuable men in the United States Senate during the First World War. If one is searching for the very opposite of the ephemeral and florid, let him read the biography of "Pitchfork" Benjamin R. Tillman of South Carolina.[12] He made the breaking of the Wade Hampton machine, the agrarian reforms, the establishment of a state agricultural college, and other issues so compellingly important that the people of the back country in South Carolina were aroused as were almost no people elsewhere at any time in the nineteenth century. Possibly the advent on the scene today of such internationally-minded men as Claude Pepper of Florida, Lister Hill of Alabama, and James Fulbright of Arkansas, bespeaks leadership not too ephemeral.

Legend has it, of course, that the oratory of the South has been of the "embroidered" kind. Legends often have some basis in fact, to be sure. But why southern oratory has been thought so much more fanciful than that of other regions, especially since so many southern spokesmen were northern born, is difficult to explain or accept. Has the climate been a factor? Was the fact that in the Old South both planter and poor white felt compelled to defend and rationalize the expensive and inefficient institution of slavery, a contributing factor in developing an ephemeral and florid kind of address? Should the fact that the South was essentially rural be considered? Also, did the absence of literary figures, authors, and the nonexistence of southern published periodicals of note cause the southern orator to be of a different kind?

The answer to these and other questions must be found by research. Only as one speaker after another is studied by students who also know our national history, and particularly the history of the South, can the question be answered. Very possibly the generalization that the rhetorical pattern was ephemeral and florid, and in keeping with a certain hedonistic desire for a peculiar pattern of life, may be verified after the research has been done. For the present, we may well challenge the statement, and set our students at research. When the research is done, we shall not have to speculate and generalize without being sure; we shall know.

[12] Francis Butler Simkins, *Pitchfork Ben Tillman, South Carolinian* (Baton Rouge, 1944), *passim*.

THE "SPECIAL TOPIC," EIΔH, IN LATE TUDOR AND EARLY STUART PUBLIC DISCUSSION[1]

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THE intellectual and emotional sanctions forming the bases of appeal in public discussion sustain a deserved and traditional importance for those who, through the study of public speaking, history, psychology, or sociology, seek to recreate the "climate of opinion" in a particular time and controversy. A careful examination of contemporary speeches is an essential part of this task.

The purpose of this paper is to set down some of the major assumptions about government found often used or implied in Tudor and Stuart public speeches—statements ordinarily advanced without apparent need of proof—and to exemplify them with citations from contemporary texts.

Parlimentary *Journals* record ample evidence that the long struggle between prerogative and privilege had engaged the keenest minds of the era, and that in half a century of debate what might be called "the national character" had been thoroughly explored from many directions.

The fundamental political presuppositions of these speakers may be divided conveniently into four categories: the *aim, means, criteria,* and *media* of government. Illustrations have been selected from several hundred royalist and popular speeches delivered in the last ten years of Elizabethan rule and the early decades of the succeeding dynasty.

I

What was the ultimate aim of good government? How was it to be attained? The implications of these questions might contain the core and center of the parliamentary dispute. Political theorists however, provided answers showing remarkable unanimity of opinion. Speakers of both parties believed "the public weal" was the true end of government and held its achievement the joint responsibility of the Crown and Parliament.

Elizabeth observed in the "Golden Speech" that "thought was never cherished in my heart that tended not to my people's good."[2] James I, addressing his initial Parliament, declared: "I do more glory . . . for your Weal, than for any particular Respect of mine own Reputation or Advantage therein."[3] A king, he went on, "exists for the Wealth and Prosperity of his People . . . ."[4] The principle of *Salus populi suprema lex* also guided, in theory at least, the policies of Charles I and his famous minister, Strafford. It was supported with equal energy and frequency among the Commons. Phelips, speaker in James' first Parliament, replied to his sovereign's remarks by saying that he and his colleagues held the happiness of the governed their primary aim.[5] "Good government," he noted, was "the Guide-Mistress of human Happiness." John Pym analyzed the mutual obligations thus admitted and found them to consist of need to "prevent oppressions . . . limit and restraine the excessive power of great men . . . open the passages of Justice with indifferency towards all."

[1] From *Speakers and Speeches in Tudor and Stuart History*. Doctoral dissertation, Cornell University, 1944.

[2] Sir Simonds D'Ewes, *Journal of the House of Commons* (London, 1682), p. 659.

[3] *Commons Debates 1621*, ed. W. Notestein, F. Relf, H. Simpson. (New Haven, 1935), I, 142.

[4] *Ibid.*, p. 145.

[5] *Commons Journal* (London, 1803), I, 146.

In sum, the popular opinion was that a kingdom such as England consisted of "a society of men conjoyned under one Government, for the common good."

Welfare of the state took precedence over that of the individual in plans for the public good.[6] Peace with honor was the goal of all,[7] for it meant flourishing towns, richer merchants, increased trade, and greater freedom. Nevertheless, the man in the street had his own expectations from the government—he desired reasonable personal liberty and unmolested possession of real property. Commoners who advocated that "liberties for life, person, and freehold . . ." be secure from infringement were assured of substantial support.[8] Magna Charta was often quoted to support the right of habeas corpus.[9] Appeals to legal precedent were frequent, for the common law was held the bulwark of personal liberty. In the words of John Pym, it was "the safeguard . . . of all private interest,"[10] and trial by a jury of peers was the right of every man.[11]

II

How were these aspirations, so highly regarded, to be satisfied? The prevailing view was that practicality of a proposal, under the law, was the ultimate test of acceptability. Legislation for the public good then moved along five main channels:

1. Fostering awareness of national unity.
2. Encouraging liberty under the law.
3. Providing for national defense.
4. Assuring impartial justice.
5. Maintaining public order.

The very frequent repetition of these topics in debate, for they recur in hundreds of speeches, indicates the importance they possessed in the minds of members of Parliament.

A forthright picture of English political unity was given in 1583 by Sir Thomas Smith: "The most high and absolute power of the realm of England consisteth in the parliament . . . every Englishman is intended to be there present, either in person or by procuration and attorneys. And the consent of the parliament is taken to every man's consent."[12] Spokesmen of both sides often employed the Platonic figure which compared the body politic to the human organism in the inter-dependence of its parts and functions. James I told one of his early Parliaments: "The King is the Head, whereunto the body of the kingdom is united."[13] His hearers in the Commons accepted the analogy, but pointedly reminded their monarch that a head could not very well exist without a body.[14]

The years of critical discussion which marked the reigns of the first Stuart kings established "Liberty of the Subject" as one of the paramount issues in legislative debate. Peter Wentworth expressed the feeling of many of his countrymen in quoting, "Sweet is the name of Liberty, but the thing itself a value beyond all estimable treasure."[15] Members of the House of Commons were stern in denouncing any action resulting in loss of English liberty. These men gained popular support by relating infringement of rights to lowered national morale and contended that "to embase the spirits" of the people was treason.[16] Attempts to intimidate the nation by repressive measures against members of

[6] F. Wormuth, *The Royal Prerogative*, (Oxford, 1939), pp. 3-19.
[7] *C. J.*, I. 142.
[8] *Commons Debates 1629*, ed., W. Notestein and F. Relf. (Minneapolis, 1921), p. 12.
[9] *C. J.*, I, 538.
[10] *C. J.*, I, 484.
[11] J. Rushworth, *Tryal of Strafford* (London, 1682), pp. 634-660.
[12] Sir Thomas Smith, *De Republica Anglorum* (London, 1583), I, x.
[13] *C. J.*, I, 143.
[14] *C. J.*, I, 146.
[15] D'Ewes, *op. cit.*, p. 236.
[16] *C. J.*, I, 488.

Parliament were resented with particular vehemence. "The Speaker of the House of Commons is our mouth . . ."[17] his colleagues insisted, and they made it clear that freedom of Parliament was synonymous with "the Freedom of the Kingdom."[18]

Provision for national defense in an era of strife was a major concern of English lawmakers. Numerous references to this problem occur in speeches of Elizabeth, James I, Charles I, and their chief ministers as well as in those of leading members of both Houses. Adherence to the traditional policy of maintaining the balance of power in European diplomacy was desired, even at the price of armed intervention on the continent. Charles I was vigorous in his advocacy of aid to the Dutch and Huguenots upon occasion; here Pym was in agreement with his king. Rigid guardianship of the "Narrow Seas" was strenuously urged and moneys for payment of men and purchase of materiel were readily voted.

Few topics were so closely examined and extensively debated as "Justice." This concept was closely associated with personal liberty and was augmented in importance by the serious attention with which the common law was studied. It was claimed that "Justice is God's cause."[19] The common law, upon which the application of justice depended, was the woof and warp of the political fabric. It crossed many areas of the contemporary social structure, being "drawn from the Law of God, the Law of Reason, and the Law of Nature . . . the positive law, founded, changed, and altered by the occasions and policies of the times; and the customs and usages practiced with 'Time's Approbation' without known beginnings."[20]

[17] *C. D. 1621*, p. 265.
[18] *C. J.*, I, 517.
[19] *C. D. 1629*, p. 18.
[20] *C. J.*, I, 255.

Good laws originated in a special process—forerunner of the American system of checks and balances—for they were the product of unity among the Commons, accord among the Lords, and assent on the part of the king. Good laws, however, were of no avail unless the integrity of the judges who interpreted them was beyond dispute. This standard was backed by the rigid insistence of the Commons in all questions affecting the bench. Speakers rose to voice approval of James I when he admonished the judges, saying that "the Thrones you sit on are God's, and neither yours nor Mine . . . ."[21] And in the discharge of his duty, every jurist was expected to meet fully the implications of *"sciens, justus, et fortis."*[22]

A well-developed sense of order, indicating special regard for precedent as a test of the fitness of legislative and administrative procedure, was very evident. The need for a logical progression in thought and action was stressed. Cause to effect reasoning was constantly employed and is particularly noticeable in the speeches connected with the great state trials. A very real attempt was made to relate the idea of order in the universe to a specific situation. "Heaven is governed by order . . . Hell itself could not subsist without some order . . . ."[23]

III

Progress along the road to good government was measured by reasonably set standards:

1. Wisdom of the ancestors.
2. Necessities of state and king.
3. Practicality of the proposed policy or action.
4. The logic of minds trained to consider plans in terms of specific rather than general application.

[21] *C. J.*, I, 154.
[22] *C. J.*, I, 145.
[23] James I, *Works* (London, 1616), XV, 197-198.

5. Sanction of the Bible.

The seventeenth-century Englishman was proudly conscious of the growth of his country to ranking power. He felt sure that an important factor in this process was policy formulated and executed by his forebears. It was a reasonable assumption, reinforced by the natural reverence in which men hold ideas and institutions sanctified by age. The result was that wisdom of the ancestors was highly extolled in many phases of public discussion. Few indeed were the important speeches on vital affairs which did not advance this argument as a yardstick. James I advised his Parliaments to do nothing "but the like hath been done before." John Eliot often said: "Follow the wisdom and example of the fathers," and "Stick to the old ways and abandon innovations . . . ." Similar counsel is found in the addresses of Pym, Strafford, Coke, Charles I, and others.

Practical needs of state and king often provided the motive for legislation. One test of acceptability was whether or not the proposal was "the most antient, speedy, and best way."

A striking characteristic of the contemporary mind was its reliance upon historical and legal precedent.[24] Most of the influential speakers in Parliament possessed a good legal background, gained at the Inns of Court. Such men were usually rational beings who sought to judge policy and solve problems by the tests of common sense and the law. Their talks are filled with specific citation of precedents taken from a wide variety of legal sources. Some of their standards for the admission of evidence are interesting. For example, documents alone might prove a case if their authenticity were established.[25] Testimony of sufficient witnesses of acceptable character could produce the same result. In a trial for treason at least two witnesses were required in order to establish a contention.[26] The word of a man proved to have sworn in self-justification was worthless.[27] There was a good deal of recourse to argument by definition.[28] Debaters were attentive to the reactions of opponents and witnesses and were quick to point out instances of uncertainty or error in testimony.[29] And at all times speakers were expected to be relevant.[30]

Biblical sanction of past or future action occupied a role of very great importance, a phenomenon readily understandable in the light of the strong religious feeling of the period produced by close study of the Bible at home, in schools, and in the churches. The *Journals* of both Houses abound with references to Biblical personages and stories; it is obvious that speakers felt these allusions were very familiar to their audiences.[31] After all, the divine origin of kingship itself was widely believed.[32]

IV

The machinery of government, responsible for its successful operation, included: Parliament, the Crown, good laws, able ministers, and important subordinate officials of the semi-permanent civil service. All speakers agreed that ultimate authority in the kingdom was divided among these persons and institutions. The lines and limits of power, however, were poorly defined in some instances, and in others not at all. One purpose of debate, therefore, was to make necessary distinctions such as the authority of the throne relative to that

[24] Wormuth, *op. cit.*, p. 20.
[25] Rushworth, *op. cit.*, p. 639.
[26] *Ibid.*, p. 638.
[27] *Ibid.*, p. 636.
[28] *Ibid.*, p. 634.
[29] *Ibid.*, p. 638.
[30] *Ibid.*, p. 644.
[31] *C. J.*, I, 142, 144, 148, 168, 263.
[32] *C. J.*, I, 148; C. H. McIlwain, *Political Works of James I* (London, 1918), p. 290 and *passim*.

of Parliament. The Commons' view, ultimately to prevail, held that the relation between king and people was a contractual one, "a personal union by mutual agreement and stipulation . . . confirmed by an oath on both sides."[33] The monarch was expected to consult with his people on important matters pertinent to their welfare. It was urged, moreover, that his main function was to be chief political officer of the commonwealth, charged with execution of the will of the people. Spokesmen for the Commons agreed with the king's claim that he was *pater familias*.[34] But if a ruler sought to overstep bounds, he was reminded that "while God did depute terrestrial Kings . . . to govern men . . . they themselves are but men."[35]

The example of Elizabeth "of glorious memory" was set as the standard for her successors, who were advised in Commons to follow her ways: "In . . . Counsel, wise without levity . . . in Determinings, deliberate, without Rashness . . . in Resolutions, constant, without Mutability . . . in . . . Justice, absolute, without Cruelty . . . in Mercy, Temperate. . . ."[36] To these criteria were added the need for a strong sense of honor and a high regard for the sanctity of the law.[37]

Both sides conceded that the prime function of courts of law was to distinguish between right and wrong in impartial fashion.[38]

The Stuart concept of kingship made necessary the delegation of a good deal of authority. Unfortunately, the ministers chosen to wield this power were seldom remarkable for ability or tact, with the result that their programs were frequently the cause of embarrassment to the throne and travail to the nation. This situation brought the authors of the trouble under close parliamentary scrutiny. To prevent recurrence of some of the difficulties, both Houses sought to establish standards for the selection of the ministers and for the judgment of their performance in office. In general, they were expected to justify their places by achievement and to serve the king and people wisely and within the bounds of authority set by law, under pain of severe punishment.[39] Phelips wanted to see the royal councillors temperate and moderate, "mortified by Years," and grave, wise, and virtuous in the discharge of their functions.[40] It was desired, moreover, that they be tried by " the Touchstone of Council's Censure" and by the "Fire of the Worth of their own Virtues."[41]

These "specific topics," or τόποι,[42] reveal significant aspects of the contemporary mind in the cut-and-thrust of Parliamentary debate. They hold special interest for the rhetorician; from them were drawn the propositions and enthymemes, ethical and political, which defined the major issues during some of the most critical years of discussion in English history.

[33] *C. J.*, I, 143.
[34] *Oxford Debates 1620-21* (Oxford, 1766), I, 3.
[35] *C. J.*, I, 146.
[36] *C. J.*, I, 148.
[37] *Ibid.*, p. 146.
[38] Wormuth, *op. cit.*, Ch. IV.
[39] Rushworth, *op. cit.*, pp. 722-730.
[40] *C. J.*, I, 254.
[41] *C. J.*, I, 148.
[42] E. M. Cope, *Introduction to Aristotle's Rhetoric* (London, 1867), p. 126.

SPEECH AND EFFECTIVE COMMUNICATION: RE-EXAMINATION OF BASIC ASSUMPTIONS

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AS A TEACHER of speech, I have long felt that speech work in the colleges and universities does not fulfill its most vital and meaningful function in the life of the undergraduate. The direction and scope of some concepts influencing our study and teaching practices are based on assumptions which fail to explain pertinent and sufficient facts. These assumptions prevent a full view of our work as teachers of speech in a rapidly changing educational and social scene. The purpose of this article is to suggest a thorough re-examination of our teaching frame of reference and to indicate a few concepts from related fields of study which hold vital implications for the teacher of speech.

Speech teachers are well aware that our "field" is a composite. We have linked our subjects to rhetoric, to imaginative literature, to linguistics, to the individual psychology of the day, to physiology, to biology, to physics, and, in these latter days, to semantics and general semantics. We have debated whether we were specialists or general specialists; whether we were providing training in skills or aiding in "social adjustment," or both; whether we were teaching a discipline or an art, or both; and our colleagues, viewing us from their more established fields, wondered whether we were utilitarians, opportunists, or mountebanks—or all three. The speech historian of the future will perhaps decide we were a composite made up of a literary residue of a pre-industrial age in which a laissez-faire philosophy prevailed, working itself out through the methodology of the nineteenth-century physical sciences. This interpretation would apply almost to any field. We can, however, feel comfortable with the growing demand that subjects be taught and studied with a sense of relatedness to other subjects and to society. This integration the speech teacher must become aware of:

> Integrating trends in the curriculum are themselves nothing but an expression of a deeper psychological insight, namely that personality is one and indivisible. . . . The efficacy of our teaching depends on how we relate new experience to the already existing background of the individual. Ultimately the ideal teaching of a human being would take into account the whole life-history of the individual and many of the social factors which operate on him apart from the school. Thus education is becoming integral in two respects: (a) by integrating its activities with the activities of other social institutions; and (b) with respect to the wholeness of the person.
>
> But the peak of the integrating tendencies is reached when not only in our practice but also in our theory we plainly admit that education is only one of the many social agencies influencing human behavior, and as such, whether we want it or not, always serves a social purpose and is deliberately aiming at moulding certain human types.[1]

With this recognition that personality is whole only when studied in a given society, speech teachers must assume the responsibility of linking their subjects to social science. A sociological orientation must be made if we are to teach the whole student in a period of history characterized by problems of industrialization; by the development of many mechanical media of contacting people at all levels of society; by increased personal contacts and "awareness" of

[1] K. Mannheim, *Diagnosis of Our Time* (1944), p. 61.

basic differences and similarities among individuals and groups;[2] by the inevitable conflicts before understanding and compromises can be developed; and, most important perhaps, by a rapidly expanding area of attention and "growing intellectualization" among all members of our society.[3]

I

The need for a sociological orientation of general speech is dictated both by the logic of events and the nature of our field. "Speech," as Cooley observes, "well illustrates the inextricable union of the animal and social heritages. . . . All articulate utterance comes by communication; it is learned from others, varies with the environment and has its source in tradition. Speech is thus a sociobiologic function."[4] We must now emphasize the social[5] ("which pertains to the collective aspect of humanity, to immediate intercourse," and which is "conducive to the collective welfare") nature of our subjects. In avoiding social facts we have continued to teach speech mechanically, stressing the behavior of the individual as motivated by "drives," "urges," "needs," and "instincts" divorced from a study of the social context. Mannheim's comments on the lack of integration between psychology and the social sciences could well be applied to the study and practice of speech. He writes in *Man and Society In An Age of Reconstruction:*

> The main difficulty is that we are not yet accustomed to studying the human mind in relation to the changes in the social situation. . . . What we really need is a stubborn observation which never fails to perceive the social aspect of every psychological phenomenon, and to interpret it in terms of a continual interaction between the individual and society.[6]

With this "stubborn observation" at work, we would study speech behavior as communicative patterns which were necessary adjustments in the group from which the student came, which were part of his organized behavior pattern as an individual and which aid or prevent communication with others.[7]

While the orientation which aligned speech with the physical and biological sciences did produce needed knowledge of the speech mechanism, the failure to stress the social nature of speech seems to have been one of the main causes behind the unconcern of those interested in speech science with the value of rhetoric in the speech curriculum.

The need for "facts" was demanded if speech was to become a science and a field of study in the universities,[8] and the study of rhetoric was regarded as only an authoritarian body of doctrine. Since a study of rhetoric was often aligned with the literary tradition with its emphasis on common modes of expression within the educated class and since the study and practice of delivery was intimately connected with the folkways and mores of the dominant, educated groups, the Watsonian behaviorists in speech properly ignored this rhetoric. The stock of ideas of an educated man could no longer be limited to knowledge of literary, historical, and philosophical writings, and the speech patterns associated with this learning could no longer be regarded as indispensable to communication with all audiences in polyglot, frontier America

[2] *Ibid.*, Chap. IV, "Education, Sociology, and the Problem of Social Awareness."

[3] G. Myrdal, *An American Dilemna* (1944), II, 1030.

[4] C. H. Cooley, *Human Nature and the Social Order* (1922), p. 16.

[5] *Ibid.*, pp. 38-39.

[6] (1941), p. 17. See also A. Kardiner, *The Individual And His Society* (1939), Chap. X.

[7] See G. M. Mead, *Mind, Self, and Society* (Chicago, 1934); and G. Allport, *Personality* (1937), Part II.

[8] See, for example, C. H. Woolbert, "A Problem in Pragmatism," QUARTERLY JOURNAL OF SPEECH EDUCATION, II (1916), 264-274. Also, "Speech and the Learning Process." QUARTERLY JOURNAL OF SPEECH EDUCATION, VI (1920), pp. 155-175.

where theories and practices of equality prevailed.

The absence of concepts to replace those of rhetoric (which could function when ideas and attitudes were held in common by the group) seems to me to have seriously restricted the frame of reference and standards of judgment of both teacher and pupil. What other study in speech "inculcated habits of approaching a subject, of questioning it from all sides, and of thinking it through"? The rhetorical concepts of invention and disposition as a search for and an arrangement of logical and social relationships between speaker, subject, and audience are valuable to the student in adapting purposeful speech "to its end." The classical concept of invention, for example, would be modernized were the topics specifically associated with common group experiences and activities. Although the concept was lost in teaching "rules" and "devices," the process and goals do call for emphasis of the social nature of speech.[9]

Rhetoric should now be associated with the study of the individual in the group and provide us with a more rounded view of speaker-listener-audience relationships. We can now use searching studies of the listener in modern society. In the past fifty years, three generations have "come upon the scene whose habits of mind have been formed under the new conditions."[10] Our problems of adaptation and communication have multiplied in proportion to the development of the machine age and the growth of democratic choice and decisions in all activities.[11] Our values, beliefs, attitudes, hopes, and fears have been caught in the conflicts of moral and social habit with the adjustments and uncertainties of a competitive economic and industrial system and with the doubts of man's origins, motives, and destinies.[12] Since two world wars and a world-wide awakening to the need of industrialization have speeded these conflicts, we need to utilize studies of the listener which place him in his society and which relate him to the activities, values, rewards, and motives of his group. As teachers of speech, we cannot continue to teach our students to communicate through "topics" or "speech elements" with some mystical individual and group "gestalt." The "behavioral field" of the individual can only be understood by understanding the stresses and strains of contemporary society, and the interaction between society and the indivjdual.

II

The Watsonian behaviorists in speech ignored a rhetoric which had significant social limitations. But the behaviorists depended on a psychology taken from the biological and physical sciences. The social nature of speech was excluded. Taking the thesis that "Speech is thought," they focused on the elements of speech behavior and concentrated on a lesser part of the whole student than did the rhetoricians. In teaching, they criticized the elements of speech behavior and thereby contributed indirectly to the perpetuation of an absolutistic definition of "good" speech, for it left the student aware that something was wrong but with nothing to relate it to except comments on "eye contact," voice, bodily

[9] See *Educating for Democracy*, ed. J. I. Cohen and R. Travers (1939), Chap. XII; also I. A. Richards, *Interpretation In Teaching* (1938), pp. 3-19, 68; and *The Philosophy of Rhetoric* (1936).

[10] J. Dewey, *Human Nature and Conduct* (1929), p. 109.

[11] See C. H. Cooley, *Social Organization* (1929), Part II, III; *Social Process* (1927), p. 3 ff. Also, H. Odum, *American Social Problem* (1939); J. A. Leighton, *The Individual and the Social Order* (1926), p. 457 ff.; *The Cultural Approach to History*, ed. C. Ware, p. 64 ff., 227 ff.; and *Group Relations and Group Antagonisms*, ed. R. M. MacIver (1944), Part I.

[12] See, for example, K. Horney, *The Neurotic Personality of Our Time* (1937), p. 162 ff.; E. Stonequist, *The Marginal Man* (1937); P. Sorokin, *The Crisis of Our Age* (1941), *Social Mobility* (1927), Chap. XXI; and R. S. Lynd, *Knowledge For What?* (1939), Chap. III.

action, and articulation. Adaptation really meant adapt to the categories of the speech teacher. Concepts of communication seem to have departed, for the social nature of speech cannot be studied through elementalistic categories.[13]

The basic assumptions controlling this elementalistic approach in speech deny the social basis of communication: (1) the student "relearns" the speech process, from bodily action to the spoken word, because speech was probably learned by the race in this way; and (2) in breaking down the "whole" and analyzing its parts, the student will understand and modify the whole toward "good" speech. The first assumption is irrelevant to any speech situation and denies the fact that man and groups are fed by tradition. The second ignores the fact that speech habits are largely the result of social interaction, are proof of the individual's ability to adapt to and communicate with others, and are his "personality."

The focus of both teacher and student fell upon elements, not upon the functioning of these elements in context. This elementalistic approach and practice increases student self-consciousness since here is a clearcut illustration of subjecting him to a social situation for which he has no previous, organized experiences in meeting his problem. In class criticisms of the speech elements unrelated to controlling social concepts, the student learns to regard himself and others in a way which few hearers—those of us trained in speech perhaps—regard the speaker.

III

An emphasis of the social nature of speech would help us utilize a psychology that deals more completely with the student as he thinks, believes, doubts, fears, and hopes in American society and as we find him in the classroom situation. Such an emphasis would permit us to recognize the value of a rhetoric specifically adapted to the problems of communication in our society. The contributions of the semanticists, who popularized the cardinal fact that words are symbols, could then be incorporated in a concept of invention for the speaker and listener in a rhetoric for speech training and studied in the only way there can be a science of meaning—"the study of language in the context of culture."[14]

A sociological orientation would promote a re-examination of our approach in teaching speech and suggest important implications for a new integration of speech study and practice. Gilkinson[15] has recently surveyed our research in general speech and presents this conclusion:

> The research of this field conveys the further implication that classroom instruction will become to an increasing extent a technological study of speaker and audience reactions, with decreasing interest in the purely aesthetic qualities of speech, cultivated as an element of personal charm. Such a development might have a wholesome effect in relation to the problem of self-consciousness among students, and it would certainly increase the contribution of the field of speech to the study of education and propaganda in general.

While I question the connotations if not the implications of a "technological study of speaker and audience reactions," an attempt to reintegrate general speech in the direction of an applied

[13] See J. Boodin, *The Social Mind* (1939), pp. 12-13; Chap. V; K. Mannheim, *Man and Society In An Age of Reconstruction*, p. 213 ff.; and G. Allport, *op. cit.* Chap. IX, X.

[14] B. Malinowski, *A Scientific Theory of Culture and Other Essays* (Chapel Hill, 1944), p. 5 ff., 132, 150-154; C. Wright Mills, "Language, Logic, and Culture," *American Sociological Review*, IV (1939), pp. 670-680; F. Lorimer, *The Growth of Reason* (1929), Chap. VII.

[15] H. Gilkinson, "Experimental and Statistical Research in General Speech," QUARTERLY JOURNAL OF SPEECH, XXX (1944), pp. 180-186.

science can only be done through conceptual tools which help our teachers and students in their common problem. This common problem centers on the development of student abilities to communicate effectively, whether it be in public speaking, discussion and debate, drama, oral interpretation, or speech correction. An approach that would provide the needed integration must be based on concepts which would permit us to integrate our activities with the "activities of other social institutions" and "with respect to the wholeness of the person."

The concept of culture provides the focus and scope necessary for us to utilize and integrate in a new way much of our present data. The concept of culture implies this:

> Any given society is an integral—though not necessarily a completely integrated—whole, in which basic processes of living and characteristic social relationships constitute a pattern of social behavior. The pattern of culture conditions individuals, providing their basic assumptions and their tools of observation and thought, and setting the frame of reference for their living. It determines the forms of institutions, the types of personality which will be developed, and the types of conduct which will be sanctioned. In no society are all human capacities and abilities utilized. Every culture acts selectively upon the individuals who grow up within it, stressing some characteristics, discarding others, and moulding a culturally acceptable personality.[16]

The concept of culture ignores the old controversies over the individual versus the group; whether society is or is not an organism; and whether or not physiological and natural environmental factors are involved.[17] The idea of culture assumes that the individual is what he is because of continual interaction between him and his group, and between both and environment.

The teacher of speech needs to concentrate on the basic assumption that for the vast majority of persons in any society the core of personality arises out of this interaction between the individual, his group, and his environment. A concept of personality based on interaction and applied to speech situations would contribute to significant gains in teaching speech as effective communication, and would enable us to substantiate our claims that we aid the student in social adjustment. The fact that our classes provide an opportunity for a social situation and that in passing through these situations the student acquires some skill in the categories used and some confidence in meeting these situations is no assurance that either social adjustment has occurred or that skill in communication has been developed. We need concepts, teaching techniques, and problems in communication that will help the student develop understanding of speech in social situations. The task of finding and testing these in practice represents a real challenge to the members of our profession.

[16] Ware, *op. cit.*, pp. 10-11. See also R. Benedict, *Patterns of Culture* (1934), p. 254; C. Kluckholm, "The Concept of Culture" in *The Science of Man*, ed. R. Linton (1945), pp. 78-106; and B. Malinowski, *op. cit.*, Chap. V.

[17] See R. Benedict, *op. cit.*, Chap. VII, VIII, for an excellent synthesis of these points; also R. S. Lynd, *op. cit.*, Chap. II.

RAY KEESLAR IMMEL

ALAN NICHOLS
University of Southern California

ON THE 11th day of April, 1945, Ray Keeslar Immel, Dean of the School of Speech of the University of Southern California, passed away. With his passing, a supreme teacher and administrator, a great and lovable character departed.

Dean Immel was born on a farm in the township of West Gilead, Branch County, Michigan, October 31, 1885. He attended the rural and public schools, and in 1904 graduated from the Cold Water, Michigan, High School. After teaching one year, he studied at Albion College for two semesters. He interrupted his education to teach one more year, and then matriculated at the University of Michigan where he received his A.B. degree in 1910.

As an undergraduate, the Dean became interested in the field of public speaking; as a consequence, he devoted his life to the cause and development of speech education. During the period 1910-1912, he was Professor of Oratory and head of the department at Muskingum College. Returning to Michigan as a teaching assistant, he was awarded the A.M. degree in 1913; and for eleven years thereafter was a member of the faculty of this pioneer department of public speaking, then guided, as for many years, by the venerable and respected frontiersman in modern Speech, Thomas C. Trueblood. During this period the Dean founded and managed the Michigan High School Debating League.

Dean Immel early pooled his energies with those of the little coterie of Founding Fathers who nurtured and reared to maturity the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. Accustomed to the ASSOCIATION'S far-reaching activities today, our generation is apt to forget, or at any rate to minimize, the debt we owe to these "early settlers." At the close of the first World War, the ASSOCIATION'S financial affairs had developed a crucial front. Continued publication of the JOURNAL hung in the balance. At the convention of 1919, Ray K. Immel undertook the office of Business Manager, on condition that no bill should be contracted and no check written without his authorization. He ruled the finances with an imperial hand. At each annual gathering, each item of expense was searchingly inspected by the Executive Council, a final account was approved for payment, and each Founding Father faithfully contributed his pro rata share to meet the deficit. After five years, the ASSOCIATION achieved the stability which it has since maintained.

In 1924, Ray K. Immel became Dean of the School of Speech of the University of Southern California, a position he occupied until his death. He found there essentially a College of Oratory, one of the best of its type and period. He renovated the basic courses; he introduced the Drama Work Shop and expanded the instruction in the theatre arts; he introduced speech correction and pathology and initiated the Speech Clinic; and in general he directed the transition and development into the thoroughgoing and modern School of Speech which he headed at his death.

To his friends, it may be a bit surprising to learn that Dean Immel did not consider himself a scholar. "I would have liked to be a great scholar," he once wrote, "but this was never vouchsafed to me." Yet the list of his achievements

scarcely sustains this conclusion: Doctor of Philosophy, University of Michigan; President, NATIONAL ASSOCIATION OF TEACHERS OF SPEECH; member of Phi Beta Kappa, Phi Kappa Phi, Tau Kappa Alpha, National Collegiate Players; listed in *Who's Who in America, Who's Who in American Education, Who's Who among North American Authors,* and among *American Men of Science*; author or co-author of *The Delivery of a Speech* (1920), *Debating for High Schools* (1929), *Public Speaking for High Schools* (1930), *Speech Improvement* (1936), *Speechmaking—Principles and Practice* (1938). Considering such attainments all of us will readily honor him as a "scholar," even though he modestly withheld the designation from himself.

So much for the academic side of our friend; let us contemplate for a few moments the prime features which made his character truly great and lovable. On August 22, 1934, at Laguna Beach, California, "on a hill overlooking the blue Pacific," as he described it, Dean Immel composed an obituary message to be read "to those who love me and whom I love." Excerpts from this message, his own phrasing, will best assist us in our meditations.

One characteristic which distinguished Dean Immel was his capacity to extract humor—kindly humor, never caustic or malicious—even from the sternest situations. Regarding this capability, he wrote:

> I have found humor to be the saving grace of life. As long as one can laugh from the heart, he is not conquered. And I seem to have been blessed with a sense of humor. I cannot claim always to have found it when I wanted it most, but in general it has made its home with me and its presence has eased many a sharp pathway through life. I have not loved bitter humor, or cynical humor, or the humor that springs from the misfortunes of others. But I have learned that what seem often to be important things in life turn out to have been but petty matters after all, and that a laugh at the right moment helps to save one's sanity. And I have tried to laugh *with* others rather than *at* them.

During his twenty-one years at Southern California, seldom the day that some student or member of his faculty, with troubled mien and a critical problem, did not seek the genial Dean of the School of Speech. Ofttimes, even before the problem was stated, the Dean had introduced the conference with a bit of wit or a "story." Hundreds entered in tears to exit laughing.

But the trait which dominated Dean Immel's life and fashioned his philosophy, the characteristic which pervaded his daily thought and action, was his insatiable drive to help others, to remove from the road the cobblestones. This he aptly and ingenuously expressed in his farewell message:

> I have made many mistakes, some of them grave. In an imperfect world, with an imperfect human nature, mistakes seem inevitable. I do not excuse mine. Many of them were avoidable and should have been avoided. But if I were to allow myself one tribute, made by me to myself, it would be this: I have never deliberately done anything to hurt another. That I have hurt others goes without saying. But the hurt was never deliberate. This, perhaps, more than anything else, sums up my religion: to make others happy, to shield others, so far as possible, from unhappiness, and, within these limits, to live life to the full. These three things I have earnestly and sincerely tried to do.

The thousands who came in contact with Dean Immel will testify that this simple tribute to himself is, in the fullest sense, true. No student or faculty colleague ever applied to the Dean for aid without finding a sympathetic and effective champion. The understanding and discerning advice, the wise and efficacious action were always and forever available. In the daily routine of living, there must

be few others to whom so many owe so much.

In framing a conclusion to these meditations, and for want of capacity to phrase it better, I shall resort to Dean Immel's own language:

For life is good. It has been so to me. I have been one of those who love life for its own sake. I have loved the good men and women with whom my lot has been cast. I have loved the sunshine and the grey shadows. I have loved my work. I have loved my family. I have been as happy as it is given the sons of men to be. If life has offered troubles sometimes, it has seemed to make up for them in added happiness thereafter, and perhaps the troubles were only the shadowy background for the happy actors that played their parts in the higher lights of the front stage. . . .

I have not feared life and I do not fear death. I shall be sad to see the sunshine of life fade into the dusk of evening, but I shall not fear the dusk. Perhaps it will be a welcome relief from the brighter life of midday. At any rate, I have lived and loved. I have tasted life and found it good. I have been deeply loved, and when the time comes I shall go with a heart of peace. . . .

Have I overrated myself? Perhaps. I have always been one to respect himself and his opinion. Perhaps now, as I sum up a life and a philosophy, I respect both too much. This I shall have to leave to others. I wish no person ill; I wish all persons well; of this, at least, I am sure.

I like the German way of saying "Goodbye." And so to those whom I love and who love me I say GLÜCK AUF and LEB WOHL! GOOD LUCK, and MAY YOU LIVE WELL . . . and HAPPILY.

And so we say Glück Auf and Leb' Wohl to you, Dean Immel—scholar, colleague, Founding Father, laugh-maker and trouble-chaser, generous, sympathetic, kindly friend—"Dean."

JULIUS BAB'S FIRST CRITIQUE OF THE THEATRE—I

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THIS is the first of three articles which will offer something like a précis of *Critique of the Theatre: An Essay in Systematic Dramaturgy,*[1] the earliest of Julius Bab's major publications on the nature of theatre art. I think I should point out at once that the reader who wishes to understand Bab's entire aesthetic of the theatre must also investigate some of his later works, especially *Neue Kritik der Bühne* (Berlin, 1920), which, so Mr. Bab informs me, he considers his most important supplement and correction of this book. But of course all his works on actors, dramatists, theatre history, and so on, throw some light on his theatre aesthetic. The list of his books and pamphlets on these and related subjects takes up four or five typescript pages; the newspaper and magazine articles are almost innumerable.

Julius Bab was born in 1880, in Berlin. He began writing for publication about the time he reached his majority; by the time he was about thirty he was well established as a critic of dramatic and lyric poetry and of acting. In 1911 he was appointed to lecture on theatre and literature for the *Humboldt Hochschule* (an academy of adult education) in Berlin and in the other cities where

[1] *Kritik der Bühne: Versuch zu systematischer Dramaturgie* (Berlin, 1908).

All citations use the language of my translation of the book, which was presented to Cornell University as a Master's thesis in February, 1945.

The pages referred to in the notes are the pages of the original book, not of the translation. I have retained the author's spacing-out of certain words in lieu of italicizing them; all italics are mine.

it functioned. He continued in this post for some twenty-five years with extraordinary popular success.

By the middle years of the Republic he seems to have been known all over the continent for his critical works—perhaps more especially for his analyses of actors—and for his sponsorship of the People's Theatre movement.

Bab left Germany for Paris in 1937, and Paris for the United States in 1940. He is now living in Roslyn Heights, Long Island, where he is running true to his own form by writing a history of acting.

These articles will not undertake to evaluate the book they discuss; nevertheless, I should like to indulge myself here in a few restrained words applauding it. It seems to me that some gratitude is the due of any honest and intelligent "essay in systematic dramaturgy," like this one, for such attempts are difficult, and they are still rare. Further, a firm expository statement of a dissenting opinion can serve to expound to some degree the whole question under controversy; and the book is full of such statements. Of course the reader in his turn may dissent from Bab—with more solid satisfaction, I believe, than he can find in concurring in an opinion which he finds agreeable but vague.

Naturally the *Critique* calls up many echoes of its time, some of them historically very interesting (the report of Reinhardt's first season at the *Kammerspiele*, for example). But in the main it is not "dated." This is true partly because Bab is in pursuit of the essential nature of theatre art, and his chief concern is therefore with questions which are perennially important and interesting to theatre people. It is true also, I think, because he is not always content with general conclusions; he often proceeds to specific conclusions, which theatre artists may employ as specific suggestions. If Bab were a bad or a trite analyst, his 1908 advice would now be at best beside the point; but it seems to me at worst enlightening and often well worth taking.

Since this quasi-précis will jump about from chapter to chapter, and since there may be some advantage to the reader in being able to identify the page references by chapters and in knowing how much space Bab devotes to his several topics, I here present the book's

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This article deals summarily with Bab's assumptions and assertions about the nature of art as distinguished from other human activities and about theatre art in particular. The next will concentrate on his relatively detailed analysis of drama; and the third will report his observations on acting and on the problems of the theatre as an institution. Of course they will over-lap to some degree, and they must omit quantities of illustrative material, even some important generalizations. Indeed the bulk, though I hope not too much of the pith, of the book must go entirely unreported here.

ART

Though no one section is devoted to art as such, Bab says a good deal about

it in the course of the book. He uses "art" as a term of high praise; and by the same token he deliberately uses it in a strict sense. He is plainly concerned that there should be no confusion between art and other activities, nor between true art and pseudo-art, nor between the several arts.

"Lessing taught that that work of art ranks highest which, taken as a whole, most cleanly realizes the tendency of its particular medium; and that is true today. . . ."[2] Though Bab cites Lessing in support of a particular plea, the idea may justly be said to be at least one cornerstone of Bab's philosophy of art; broadly understood, it is a large part of the foundation. For Bab strongly favors each of the arts abiding by its own nature, and fully exploiting its own nature. A work lessens itself as art if it includes any purpose or any form other than its own, or if it represents only a part of the complete process of creation. That is, if a work is diluted by the addition of a non-art (e.g., dialectic) or of some other art, or if it has not made the most of the possibilities of its own art, has not come to full strength, it may be praiseworthy in many ways, but it is not art in the full, the strict, sense of the word.

Bab looks at and defines art from several points of view. For one thing, he considers the process of creation.[3] In all the arts, the artist works in terms of (1) his causal experience, (2) his instigating experience, and (3) his particular medium. The causal experience is the sum of his personal life; the instigating experience is his immediate provocation to employ his medium to form a particular work of art. The several arts begin only when the artist sets his hand to his particular medium;[4] for though each man has of course his own unique causal experience, the same instigating experience (e. g., a memorable person) may prompt painter or poet or musician to create a work of art. It is therefore primarily the medium which distinguishes one art from another.

But, assuming that the artists have "cleanly realized" their medium, it is the causal experience which distinguishes two works of the same art based on the same instigating experience. For example, Titian, Dürer, Amberg, and Beham all painted Charles V; and "each one of these men used a vision of the same face as his pre-form [of his work of art], as his instigation to express, in line or color, his personality, his attitude toward the world."[5]

Further, it is freedom in the use of the causal experience, not of the instigating one, which distinguishes an art from a (subservient) craft. For example: contrary to a common assumption, acting is not a craft, it is a true art; for "the role decides the actor's practice of his art no more than the model decides the painter's practice: in the development of what is truly artistic, the actor is free."[6] That is, his study of *Hamlet*, for example, and of the role of Hamlet must be his instigating experience; but "two significant representations of Hamlet will be different from each other in direct ratio to their significance, that is, in ratio to the richness and the individuality of the causal experiences [the 'personality'] which lay behind this identical instigation."[7] Thus, though it is true that the dramatist leads the actor to the actor's pre-form, yet the fact that the actor is free in his use of his causal experience makes it possible for him to achieve the title of artist.

The general purpose of the artist is an intensified version of a purpose motivat-

[2] P. 49.
[3] Pp. 57-58, 80, 89-95, and 123, especially.
[4] Pp. 58, 89, 90-95.
[5] P. 93.
[6] *Ibid.*
[7] *Ibid.*

ing all men in one degree or another:

> Art serves every artist to the enrichment of his own self: internally by means of the act of creation (elucidation, clarification, liberation, strengthening, and re-creation of the individuality); externally by means of the act of publication (solicitation of applause, that is, of ratification from outside oneself).[8]

But his specific purpose, his intention toward his work and his audience, is peculiar to artists:

> He must arrange his medium of expression according to no purpose but the purest and most penetrating sensuous efficacy. . . . Aesthetic elements . . . as such, should be their own objectives: while they furnish the expression suggestive of the poet's experience, they should maintain their own sovereign equipoise of emotional values.[9]

We call by the name of art "those intensified manifestations of life whose enhancement is an end in itself."[10] A work of art is an "autonomous world of imaginative symbols,"[11] each art, of course, having its own symbols.

If a work fails to maintain this independence of other purposes, it will fail to have its proper, its characteristic effect on auditors or spectators, namely, to create the illusion that "the thing created has an inner reality," that it is "something alive, something real (within its other world)."[12] For example, the instant the dramatist's aim is seen to be "a practical result rather than an artistic verbal expression of feeling . . . art of any kind is lost and gone . . . . The language . . . suddenly ceases to serve the harmonious organization of emotional experiences and appears as a practical function."[13]

But Bab makes it quite clear that "naturalness" is not an artistic aim and that delusion is anti-artistic. "Artistic efficacy does not rest only on illusion. If it did, the 'optical delusion' "[14] would be as enjoyable as art, whereas actually it, like waxworks, is a horror.

> Art is enjoyed illusion. But a condition of this enjoyment is a steady current of subconscious perception guaranteeing the non-actuality of the thing presented. . . . It is very true that art must guard against ever letting its *theme and content* lose connection with reality, if it is to remain alive and effective; but it must guard just as carefully against ever letting its *forms* seem completely real if it is to remain art, festally exalted life.[15]

And the most far-reaching and popular art is therefore theatre art, says Bab. For the actor's body is the most trenchant, the most powerfully illusive of all art media; but the circumstances under which he employs it are clearly "unnatural," and drama, properly, is a highly formal art.

So much for the divisions of the creative process, and for the essential relationships between artist and work,[16] work and audience. It is time to define the nature of the work a little more closely.

As some of the above citations have indicated, Bab believes that art employs imaginative symbols which affect the senses, and which are so organized that they make clear and emotionally effectual a unified, self-contained emotional pattern, "one indissoluble, effectual entity."[17] By a law of art, an art work has an "inwardly necessary cohesion," arising from its intention to achieve "a harmony of feelings,"[18] "disinterested, intensive, sensuously clear development of feeling."[19] And although

[8] P. 110.
[9] P. 40.
[10] P. 126.
[11] P. 15.
[12] P. 120.
[13] P. 52.
[14] P. 157.
[15] *Ibid.*
[16] Since Bab mentions it only in passing, I confine to this note his idea that the artist views his work with an aesthetic eye. "I may comprehend [the three ways of life] aesthetically and re-present them, stressing such of their form-values as have sensuous strength. In this case I shall have a work of art, a poem" (p. 40). "At every second step of his creation, the poet is a spectator of his first step, and he derives the impulsion to his next action from his full [aesthetic] experience of his previous one" (p. 59).
[17] P. 14.
[18] P. 67.
[19] P. 40.

in the last analysis the work is a patterning of something highly personal, namely the "causal experience," the life, the personality of the artist, still it is always impersonal; it is "a thing, an ideal pattern."[20] Popular hero-worship of the artist himself is therefore beside the aesthetic point.

But what is the content or subject matter proper to a work of art and what more must be said here about its expression, about artistic form?

Bab asserts that the content of any work of art must be drawn from (1) a sound, rich causal experience, and (2) an instigating experience which can be well, truly, and effectually exploited in the artist's particular medium. That is, the artist must have something worth saying; and he must have the sound judgment to select only such a pre-form (instigating experience) as can be fully expressed in the symbols and the forms peculiar to his art and therefore can make the work compel the proper aesthetic illusion in the auditor or spectator. Aside from these two provisos and the advices cited above, Bab does not undertake to advise artists in general as to their subject matter or forms, although he has very specific suggestions for dramatists.

It will be noted that the second proviso has already introduced us to the problem of form. This haste is no accident, for on the whole Bab stresses form over content. His chief explicit reasons are that: (1) theoretically any content *can* be material for a work of art; but (2) no work is art which has not completely translated its content into the forms of its own art; therefore (3) the formal potentialities of each art circumscribe its choice of content.[21] Also, (4) a given content may be shaped into a non-art form for a non-art purpose. For example, a theme which might be made the subject of a tragedy may instead be shaped into philosophic dialogue to clarify a philosophic truth. In the last analysis, then, it is the form and not the content that makes an art; and the purest art is the one which lays all stress on the formation of the content.

Theatre Art

The totality of the performance is the work of theatre art; and *drama* and *acting* "appear in indissoluble union as the innermost substance"[22] of such a work. For they are the indispensables, and they are the only true arts of the theatre. If architecture, painting, lighting, music, even direction, were eliminated, we could still have theatre. And though painting (for example) can of course be an art when it is its own end, in the theatre its end must be theatre art—it must dwindle into a craft subserving drama-plus-acting.

Even the loosest definition of a theatre performance, and even one that ignores the matter of art, must include drama and acting:

> In spite of all external diversity of *mise en scène*, all dissimilarity in inner value, the performance . . . invariably has the same characteristic form: a previously completed script is reproduced by human beings, by means of sound and gesture, for the purpose of making the doings of the script seem substantial for the moment. . . . But in that moment when a script came to its fulfilment without any attempt to call up a sensuously perceptible vision of its meaning, or when energetic people rushed about without a prescribed plan, it would be all up with everything we have so far called "theatre": in the first case we should have a lecture, in the second a carnival rout.[23]

Let us proceed to consider the theatre

[20] P. 120.

[21] An implicit reason is Bab's feeling that the forms of any art are inherent in its medium or media. He seems to feel, also, that form is in some sense, or to some degree, inherent in subject matter. If this is true, it might be said that the formal potentialities of a subject or theme circumscribe its choice of arts to express it. But this returns us to the idea that form does dominate content, and should.

[22] P. 12.

[23] *Ibid.*

art performance, beginning with the paradox that drama and acting are two true arts and yet together are the essence of one art.

First, these two can both be called arts in that they can really create, for both can retain a character of independence in the use of the causal experience and of their own media. Drama can even "lead (up to a certain point) an independent existence, apart from acting . . . as poetry to be read."[24] This sort of independence is impossible to acting; "it is bound to the stage and through the stage to the script." But, as a drama can have the aesthetic effect without the help of any actor at all, or (sometimes) in despite of bad acting, so also first-rate acting can be unmistakably recognized as art whether or not the script is art. (Perhaps indeed the recognition is easier when the script is trash.) For, given any script, "acting, by means of the physical effects of the living body, creates a work of art which is as autonomous a world of imaginative symbols as poetry can achieve by the efficacies of the word."[25]

Though drama must precede acting and therefore dominates theatre art in a sense, drama must not be exalted unduly:

> It is a dangerous mistake to try always to exalt drama to the rank of true and sole sovereign of the stage, to think that the whole meaning of the theatre can be reduced to the communication of a written play. . . . As an artistic unity the stage production involves not ruling and subject powers but elements—elements which to be sure we can separate by mental analysis but which in reality are unified into one indissoluble, effectual entity. . . . Thus thesis and antithesis are both, equally, true and untrue: the actor is merely the servant of the poet's word; the dramatist writes merely a script for the actor. Each is there for the other.[26]

Furthermore:

> The very dramatist who comes closest to the idea of his art form is the first to claim the actor as his indispensable completion. . . . Dramatic poetry . . . clearly fulfils its nature in the degree that . . . it demands entry into the broader complex of the theatre-art production.[27]

Acting clearly fulfills its nature in the degree that it exploits its medium, the human body, including the voice. But drama fulfills itself by calling for the very exploitation of the body which enables acting to fulfill itself; therefore each art is strengthened by the mutual interdependence of the two. They can come together to form one organically unified work of theatre art without abrogating their two natures, that is, wihout loss of their own artistry.[28]

No other stage activity has this kind of unity. It is not possible to opera because opera cannot keep its form consistent: the music must always be more highly emotional than the feebly emotional necessary connecting links of a dramatic plot. For example:

> If music and plot are combined, either the speaking of "How do you do?" shatters the unity of style and with it the illusion, or else the singing of the same phrase makes the form ridiculous and thus again without the power of illusion, because of the discrepancy between the value of the action and of its expression.[29]

Therefore Bab considers opera a "lesser form of stage composition," and strongly protests, *passim*, all attempts to turn the theatre into an opera house. "The theatre is a place for the operation of a power which is a chemical compound of the word and the body's art. That power is the art of the stage, which can unfold its intrinsic unity on any boards without having to be afraid of decomposing,"[30] as opera must be. Also, he is

[24] P. 13.
[25] P. 15.
[26] Pp. 13-14.
[27] Pp. 14-15.
[28] I must confess that this paragraph states what the original text in the main leaves implicit.
[29] Author's note, p. 13. Of course Bab is speaking of serious opera. Mozart and Gilbert and Sullivan addicts will recognize the singing of "How do you do?" as a comic device.
[30] P. 133.

opposed to making a theatre production "a pure feast of the senses, prepared by painting and music" at the expense of "the specific dramatic element, that power of characterization which affects the spirit and which is contained in the word of the poet and the body of the actor."[31]

Then the virtue peculiar to theatre art seems to lie in the unique relationship of its two essential arts. But how can that virtue, that relationship, be "cleanly realized," how can the performance be made fully theatrical? Part of the answer must wait for the analyses of drama and of acting; but some part of it can be cited here.

The chief demand of a technique of drama is observation of the proper proportion between speech and action, word and gesture. Practical experience demonstrates that every sort of bad scene is bad–has misfired–because of a disproportion in the use of the acoustic and the visual media.[32] If words try to represent the action, theatrical suggestion stops; and if actions try to do without the "resonance" the words should lend them, the play seems crude or grotesque. Dialogue should flow from and lead to action, not replace it; but even the strongest action is ineffectual "if the great word is not there to drive the meaning of the event home to our perception."[33] Conversely, "in a complete drama, each individual scene is making for a climactic visible physical gesture. A motion must discharge the accumulated tension of the dialogue . . . give physical accentuation to the decisive moment."[34] It is part of the dramatist's business to provide such "primary-stress gestures"–an exit, a glass let fall, etc.; but where he has not done so, it is "the most notable of the distinguished director's tasks" to work them out. "Every important forward stride in drama must find its twofold expression; deed and word are the two wheels with one axle on which the dramatic event rolls forward, turn by turn."[35] By the same token, a consummate work of theatre art really would be intelligible to both the blind and the deaf. Furthermore:

> The problem of "suspense" is only this: to hold a great and significant gesture in readiness until the penultimate moment, and to make its approach more and more traceable in all the words and actions which precede it.
>
> On the other hand (as Shakespeare knew very well), the ultimate moment of every drama must belong to the word. For we must be given our release . . . by the triumph of the word over emotion already subdued. . . . Now a circle of compulsions should be resolved in a harmony.[36]

A just relationship between word and physical action, then, is one test of a play's stageworthiness. Another but related test is the degree to which it confines itself to *the progress of an inter-human happening*, to the special province of theatre art, to the subject matter suitable to the theatre art form.

> An event which is interesting to men and at the same time can be represented by men will always have something to do with a man. But of the countless things which may befall a human being, only the ones which can befall him through other people come into the playwright's consideration: this must be so if the conflict is to be made apparent.[37]

The novelist may deal, for example, with the effects of natural forces on a man; but such forces shown on the stage would at least dilute drama with allegory, and "imaginative illusion arises only when no intellectual act of translation is necessary, when the human characters of the script really signify human beings."[38] *Inter-human* is to be taken literally, with

[31] P. 147. [32] Pp. 81-82. [33] P. 82. [34] P. 83. [35] P. 85. [36] P. 24. [37] *Ibid.* [38] P. 25.

minor exceptions allowed but not applauded.

The stipulation of *an event in progress* is also to be taken literally, for the bulk of a play and a performance. Thus, aimless talk, talk unmotivated by any character's purpose, should be used discretely, as Shakespeare uses it, to lend color to a background or to lead up to or away from a mood; it should not be allowed to replace action nor speech which affects action. On the other hand, talk which has an aim but an aim unrelated to arousing the imaginative illusion of an inter-human event in progress is also unrelated to theatre art. If, for example, the playwright makes his characters speak for him instead of for themselves he has ceased to act as a part of the theatre, whether his purpose is the artistic one of expressing himself directly, "lyrically," or a nonartistic one such as enlightening the audience politically.

Theatre art should not be evaluated by how useful a tool it may be for any purposes extraneous to itself, however worthy these purposes. It should be judged and evaluated as a particular art form. That does not mean that it is doomed to be socially useless. All the arts are useful to society; but the theatre, above all others, is the people's art. It can introduce into the free world of art such persons as are still unprepared to enjoy music, or painting, or sculpture, or lyric poetry. For it is that "most far-reaching, most popular" art which is strongest both in compulsive illusion and in release from illusion. Therefore almost everyone can feel it to be real and know it to be art.

DRAMATIC ARTS IN SECONDARY EDUCATION

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DRAMATICS programs offered by the majority of our secondary schools are sadly inadequate. Rare indeed is the school in which such a program is broadly sufficient to meet the educational and cultural needs of present day youth.

I

Causes for this condition are many, varied, and deeply imbedded. In many schools dramatics is regarded as a "frill," an activity possessing no lasting educational worth such as is accorded other curricular or extracurricular activities. The dramatics program often consists of little more than the production of one or two class plays, staged for the sole purpose of securing funds for any one of a dozen possible projects—yearbooks, class outings, equipment for the football team, spare parts for the boiler-room, and the like. Not infrequently, the superintendent of schools and the principal have, at best, a superficial knowledge of play selection, production, and the social and educational values to be found in a well-established dramatics program. The appointment of the dramatics "coach" is often made on the basis of availability during certain schools hours, with complete disregard for the qualifications and interests of the candidate, not to mention disregard of the consequences of his work upon the school and community. In many of those

schools where the administration has an interest in dramatic activities, complete supervision is often delegated to a faculty sponsor. If the sponsor possesses some knowledge of the subject and takes an interest in the young people under her direction, a certain amount of creditable work results. If, on the other hand, the sponsor lacks both knowledge and interest, the dramatics program, if it can be so described, is little more than a waste of time for all concerned.

Another cause contributing to the inadequacy of school dramatics is the belief, prevalent in many quarters, that the teacher of English or of speech is, irrespective of her training and qualifications, the logical person to direct dramatics. Fortunately, many teachers of English and speech do possess some knowledge of dramatics, but it does not follow that a teacher of either English or speech *per se* is qualified to assume the responsibility for directing the dramatics program. In those instances where a teacher of English or speech renders superior work in dramatics, investigation will reveal that she has, in one fashion or another, managed to acquire sufficient training in drama. In addition, it will be found that she has an abundance of interest and enthusiasm for her work, physical energy, and skill in directing people.

A third detriment to the dramatics program is the terrific turnover among teachers of our secondary schools. A recent survey among some 650 high schools affiliated with THE NATIONAL THESPIAN SOCIETY reveals that the turnover among dramatics directors is as high as 40 per cent a year. Obviously, no first class dramatics program can be established in eight or ten months of school. The average school will require from three to five years. A new teacher will require at least her first season to discover the interests and abilities of her pupils. She will need a second year to start those activities which will insure improvement in standards of acting and play production. It is only during the third, fourth, or fifth year that she is certain enough of herself, of her pupils, and of her community to undertake superior productions.

It should not be assumed, however, that standards are improved because a director remains at her post three, five, or ten years. A program rarely rises above the aspirations of the director. There are numerous high schools, and they are by no means confined to those in rural areas and small towns, in which the dramatics program has experienced no discernible change, for good or bad, for years. The same number of plays are given each year, on or about the same time of each season, sponsored by the same group, staged with the same stage set and the same lights. Even the same plays are given after a lapse of three or four years, for the director's repertory is often limited in more ways than can be enumerated here. Furthermore, in many instances officials of these schools do not possess a knowledge of dramatics sufficiently broad to enable them to evaluate properly the work of the director. The result is that the dramatics program simply resolves itself into little more than a routine of maintaining the status quo, with no real effort being made to insure progress from one season to the next.

Now and then a change for the better does occur. Typical is the following incident which took place at the finals of a dramatic festival in West Virginia some years ago. With one of the participating casts came school officials, board members, townspeople, and two truck loads of scenery although the rules specifically prohibited contestants from

bringing their own scenery. These people lost no time in claiming the first prize as soon as they invaded the campus. Their director boasted that he had presented that same play each spring for the past eight years. Nevertheless, as a number of other contestants had predicted, the play given by this group turned out to be the poorest of the lot. At the evening banquet, their superintendent of schools, who the day previous had made the most extravagant claims, spoke philosophically. "We came here to win," he confessed, "but now we know we came here to learn. We thought we were pretty good. Now we know we must do better." His director and students apparently agreed with him. The next season there was a noticeable improvement in their entry.

Another real hindrance to progress in secondary school dramatics is the director who has gone "arty." She will have nothing less than "great drama"; she has to maintain her reputation for "good theatre." Her photograph, along with a glowing account of her many achievements and talents as a director, constitutes a regular press feature on every occasion on which she directs a production. What she does not know about play selection and production is little indeed. What is really damaging in this type of director is that she, in her clever ways, is generally successful in making her principal, her pupils, and their parents believe that she is all that she claims to be as a play director. Furthermore, this director's insistence upon "great drama" and "great theatre" invariably forces upon pupils standards entirely beyond their abilities. Students become mere puppets. They are denied opportunities for self-expression—one of the real pleasures found in participation in a dramatic production. Rather than teach students how to evaluate and enjoy the drama and the theatre, this director labors under the belief that her mission is to make "actors" for Broadway and Hollywood. The real test comes when she leaves her position, one, five, or twenty years later. Her super-standards go with her. The students, school, and community are the losers, educationally, culturally, and sometimes financially. The new director is confronted with the enormous task of beginning all over again, laboring slowly, patiently and often in the face of opposition from those who recall "the good old days." She is faced with the problem of establishing democratic practices in the dramatics club or department and of balancing student abilities and educational objectives.

Most limitations and obstacles in the dramatics program can be traced to a widespread lack of understanding and appreciation of its many educationally and socially desirable potentialities. Ignorance of its potentialities prevails not only among school administrators and townspeople, but also among many dramatics teachers and directors. If one cares to look further, he will find that the fault really lies with many of our teacher-training institutions which are shockingly behind in their program for the preparation of dramatics teachers. Entirely too many of these institutions satisfy themselves with a course or two in stagecraft and play production, when the real need demands an extensive program of courses and activities designed for the preparation of specialists.

The tendency on the part of certain colleges and universities with extensive programs in dramatics to stress the training of workers for the professional theatre offers little in the way of a solution to the problem of which we speak. These institutions will do well to focus their attention upon the prepara-

tion of well-trained teachers and directors for our children's, school, and community theatres.

Perhaps the first step leading to the elimination of those causes contributing to the present inadequacy of the average high-school dramatics program is to re-examine those basic reasons which, in the light of modern educational and social needs, justify an expanded program.

II

Justification of the teaching of dramatic arts in our secondary schools has been presented on many occasions, by writers, teachers, educators, and social leaders. The case has often been based upon limited evidence, personal views, and half-truths. A popular contention is that participation in dramatics develops poise, ability to speak in public, and freedom from inhibitions of one kind or another. No person will deny that these are worth-while qualities to foster in our young people. But this argument alone is not enough to convince the average taxpayer or school administrator that additional teachers should be hired and that courses in dramatic arts should be added to an already overburdened curriculum. Our case must be argued on the basis of those contributions which an expanded dramatic arts program makes to present day educational, cultural, and vocational needs. These contributions may be stated as follows:

1. *The dramatic arts—theatre, motion pictures, radio, opera, pageants and television—provide employment.*

While no figures are available to show the actual number of people employed in the dramatic arts, it can be safely stated that the number is large. It is equally clear that opportunities for employment in this field are rapidly expanding with the advancement of technical developments. We are promised in the near future as many as 8,000 FM broadcasting stations throughout America. It requires little imagination to appreciate the great number of people required for the operation of these stations—announcers, writers, actors, production directors, and technicians. The same conditions will prevail, to a lesser degree perhaps, in television, as facilities for nation-wide coverage develop. We can also look forward to a marked expansion in the establishment and operation of children's, school, and community theatres. And if events which followed the close of World War I can be accepted as guides, the professional theatre will also experience growth and provide opportunities for employment.

These developments have a direct bearing upon the dramatic-arts program taught in our secondary schools. A well-organized program in the schools can provide much of the personnel required in the fields indicated above. Obviously, these workers will not be highly trained. Further skill will come with experience. For other boys and girls a carefully planned dramatic-arts program will provide incentives for further training in our colleges, universities, and professional schools. The belief that the high-school theatre does not provide vocational training is largely prewar thinking. We must reappraise this area of education in terms of new technical and vocational demands which will face us in the years which lie immediately ahead.

2. *Dramatic arts provide recreation and entertainment required by our people.*

A further abbreviation of the work day and the work week and new periods of unemployment will increase the amount of time for leisure among our people. This time will be largely spent

in recreational activities of one kind or another. Attending the movies, listening to the radio, and participating in dramatic entertainment already constitute national habits. Only the socially blind fail to discern that basic training in the dramatic arts for the youth of our secondary schools is a social investment paying huge dividends in contentment and enjoyment of life. Teaching our citizenry how to employ its free time is no less essential than teaching it the means of earning a livelihood. The two are parts of one and the same problem.

The potentialities of the high-school dramatics program as a source of recreation and entertainment are tremendous. Even in its present form it is providing recreation for thousands. In scores of communities the high-school play is the only "flesh and blood" theatre our people know. It is no mere boast to say that the high-school theatre comes nearest to being the "people's theatre." Its audiences are larger than those of the college, community, and professional theatres combined. Only the movies and the radio surpass it in size and popularity.

3. *Dramatic arts provide many opportunities for creative expression.*

The problem of finding outlets for creative expression among our people constitutes one of the great challenges facing the nation today. Creativeness on the part of our people, the pleasure of making things with one's own hands, has given way to the monotony of the assembly line. But the deep-rooted urges in man to build creatively remain and must be given expression. Only those who have the opportunity to express themselves in one way or another can be said to be truly happy. Dramatic arts —play production, directing, acting, stagecraft, publicity, costuming, make-up, announcing, program planning, broadcasting—offer opportunities for expression and creative work. The boys and girls of our secondary schools require training of this kind if they are to live well-rounded lives in their later days.

4. *Dramatic arts provide sociological benefits essential to living the democratic way of life.*

We are all in real need of many lessons on the art of living the democratic way of life. Participation in the dramatic arts expands our contacts with our fellowmen; it promotes understanding, tolerance, sympathy, and respect for the other man's point of view. Our high school boys and girls are at the impressionable age. Valuable lessons can be taught at this age with a degree of effectiveness seldom reached in later life. This alone is sufficient justification for a well-integrated dramatic-arts program in our modern high-school curriculum.

5. *Dramatic-arts training establishes consumer's standards of evaluation and appreciation in theatre, radio, and motion picture entertainment.*

Eighty per cent or more of our American homes own radio listening sets today and an increase can be expected during the coming decade. Over sixty millions of our people attend the movies each week. Thousands more attend professional theatre productions, vaudevilles, operas, children's theatres, community playhouses, and night club shows. To minimize the impact of these forces upon the thinking processes of our people is to lose sight of some of the most potent social factors in present-day society.

A report recently prepared by the Secondary School Committee of the American Educational Theatre Association summarizes the problem of estab-

lishing standards of evaluation and appreciation as follows:

a. A large and tremendously significant portion of the lives of our young people exists outside and beyond the immediate control of the home, church, and the school.
b. This phase of their lives is fundamentally a problem of how youth spends its free or extra time which modern civilization has created.
c. Youth spends the greater part of this time in recreational pursuits and pleasures, with the radio, motion picture, theatre and other forms of dramatic entertainment playing a predominant role.
d. Our young people are essentially "consumers," rather than "producers," of the means they employ to absorb their free time. In this role youth does not find opportunities and outlets for recreational activities of a creative nature.
e. The various forms of dramatic entertainment will continue to play a significant part in the thinking processes of our people long after their school days have ended.

III

What constitutes an adequate program in dramatic arts for our secondary schools? The answer to this question must rest upon careful and thorough study and research, and the interpretation of data in the light of today's educational, social, and cultural needs. Still, there is now sufficient evidence and experience available to indicate the broad outlines of such a program. The opinions presented below are largely mine, but I believe they represent the thinking of many leaders in the field.

1. *Our secondary schools should offer, as minimum training for all students, at least one semester in dramatic-arts study and appreciation.*

This should be a required course, given preferably during the first semester of the freshman year. It is particularly essential that this training, brief as it may be, be given to that large number of pupils who can be expected to drop out of school during the first two years. It must be remembered that, although these boys and girls withdraw from school, they will continue to attend the movies, theatres, road shows, and to listen to the radio. They constitute no small portion of our motion picture and radio audiences today.

If facilities permit, a full year's course should be offered. The year course would permit the employment of workshop methods. It should begin with the study of radio appreciation, requiring from six to twelve weeks. Next should follow six to twelve weeks of study devoted to motion picture appreciation. Considerable emphasis should be placed upon the elements found in our best film productions and in contrasting these with inferior films. Attendance at showings of outstanding films, preferably in the high-school theatre, should also be emphasized. Attention should also be given to films shown at local theatres, for this would help boys and girls to select their motion pictures. The third six or twelve weeks of study should be devoted to the theatre arts, particularly the elements of good drama which form the foundations for all other forms of dramatic-arts work.

The practical educator, faced with an already overburdened school program will naturally rise to his feet at this point. "Where is there time for such a course in our crowded school day?" he will ask. "Where are the teachers to assume this added responsibility? Our teachers are worked to death now."

The solution to this problem is admittedly not easy to find. Obstacles will be in the way. Perhaps we shall find it necessary to shorten, or make optional, certain courses which, although regarded important by a few, no longer

demand the emphasis due more pressing problems in our fast moving society. Perhaps, the content of certain courses can be revised to bring it more in line with current needs. Would there be anything drastically wrong, for example, if high-school freshman English would aim primarily at giving students basic training in dramatic-arts appreciation? Certainly, the majority of our English teachers could, with additional training, teach such a course. What would be more appealing to the natural interests of freshmen boys and girls than the exciting study of their popular radio programs, the motion pictures they see each week, and the theatre arts in general? The real problem, as I see it, is not so much that of finding the time or teachers required; the question is whether educational leaders are willing to come face to face with present day realities. The challenge to keep up with the times can no longer remain the happy theme song of speakers at teachers' conventions. It must be brought down into the school program; it must be acted upon with all wisdom and energy at our command.

2. *The high-school curriculum in dramatic arts must offer opportunities for some advanced study for those students who show special interests and abilities.*

The greater part of this advanced program should be in the nature of workshop projects. Students interested in radio should have the opportunity to study microphone techniques, broadcasting, and program planning. The course in dramatics should stress the reading of good plays, classic and modern; it should focus attention upon the history of the drama and the theatre, acting, costuming, make-up, and stagecraft. Advance study of motion pictures, either in class or as a club project, should eventually result in the making of short films based upon school and community life. There are schools here and there that are enjoying considerable success with work such as is indicated here. But even among these schools there is lack of organization and integration such as is needed in the streamlined curriculum required today. Of course, these activities should receive school credits equivalent to those given other regular subjects. If circumstances are such that courses cannot be offered, there should certainly be no obstacles in the way of well-organized radio, motion picture, and dramatics clubs, with qualified teachers in charge.

The dramatics club, in particular, should play a more effective role in the educational and public relations program of the school. To this club should be assigned the complete responsibility for the production of *all* school plays offered to the public, eliminating the outmoded and educationally unsound practice of presenting "class plays." We do not tolerate "class football teams" and "class orchestras or bands." Why make an exception for "class plays"? The production of all plays by the dramatics organization would guarantee to a large degree the use of the best talent available in school, for it would be only natural that students with special interests and talents should seek membership in this group. There would be, of course, no serious objection to "dedicating" one or more of these productions each year to classes and other organizations. Arrangements could also be made to turn over to these groups part of the net proceeds from such productions, although the well-directed dramatics organization should always be permitted to retain a portion of the funds it earns, for the advancement of its own program.

3. *A third requirement of the modern high-school dramatic-arts curriculum*

is that instruction must be entrusted only to trained *teachers and directors —persons with broad training and experience in theatre arts, radio, and motion picture.*

This is especially essential in such activities as play production, stagecraft, and radio. It does not matter greatly whether this phase of the educational program constitutes a separate department or is regarded as a division of English or of Speech. But it is tremendously important that dramatic-arts instructors be thoroughly qualified for the responsibilities assigned them. The belief that any member of the teaching staff who has a vacant period is qualified to direct the school plays or supervise the dramatics club has no place in the program projected here.

4. *The fourth aspect of a successful program in dramatic arts calls for a high degree of integration with recreational agencies and activities in the home, church, and community.*

The high school must take the initiative in the organization of dramatic-arts groups in the community. It must lend assistance, guidance, inspiration. We have seen of late the organization of "teen-age canteens" in many communities. With few exceptions the organization of these groups represented the efforts of young people themselves. The vast majority of our high schools were not prepared to give these young people the leadership that they so desperately needed. They are not prepared now. The need for recreational activities, in dramatics, music, athletics, will continue to grow among our young people. Can we continue to ignore this social problem as most of us are doing at present?

Teaching dramatic-arts appreciation to the youth of our secondary schools will eventually result in the raising of standards among producers of motion pictures, radio programs, and other forms of entertainment. We need not fear that our young people will remain silent once they understand how to evaluate their entertainment. Producers of popular entertainment cannot afford to remain unresponsive to the demands of our young people, who constitute no small portion of our theatre, motion picture, and radio audiences.

Finally, instruction in dramatic arts will help our young people become "producers" of entertainment in the home, church, and community. They will share in the refreshing experience of creating with their own hands and minds. Give our American youth the opportunity to plan and present its own plays, pageants, operettas, radio programs, and home-made movies, and the problem of how our boys and girls will spend their leisure time will have gone far towards a solution.

No claim is made anywhere in this article that the program proposed here is perfectly adjusted to our present day educational and social needs. Much more study and research must be done to justify such a claim. Nor can adjustment be accomplished by educators only; we shall need the cooperation of social agencies, church groups, and others. But one fact should be perfectly clear. A well-planned, well-integrated, competently-directed dramatic-arts program constitutes an essential part of the modern high-school curriculum. It is one answer to a profound social need.

SEMANTICS, TOO, HAS A PAST

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THE Philistines notwithstanding, one of the prerogatives of the academic life is the freedom to ferret out of the past curiosities that have only a tenuous bearing upon the press of contemporary problems but which serve to mystify the student and to give the academician a reputation for being erudite: thus both are content and neither is harmed. Upon rare occasions, these curiosities are found to be bright, and when the dust of libraries is shaken off, they often shed helpful light upon matters not quite so remote. Such a bright work is the sixth-century semantic of St. Augustine, *De Magistro*.[1]

What Augustine attempted to accomplish with his treatise was a transformation of the Graeco-Roman rhetoric, which had degenerated into mere display, into an instrument of panegyric and forensics that would clarify the new Christian metaphysic. Like all speech instructors—and before he saw the light, Augustine was a speech professor—he sought to write a rhetoric that would replace Aristotle's. To achieve this, Augustine did two things: first, he reasserted the Platonic ideal of moving men to truth—the function of speech is to teach men truth; then, he partially repudiated Aristotle's theory of signs and developed a more empirical theory of meaning.

De Magistro takes the form of a dialogue between Augustine and his fifteen-year-old son, Adeodatus. So succinct and lucid are the conversations between them that little explanatory comment is required.

First is established Augustine's tenet that the purpose of speech is to teach, hence the name *De Magistro*, The Teacher.

Augustine: What does it seem to you that we wish to accomplish when we speak?

Adeodatus: As it occurs to me now, either to teach or to learn.

Augustine: I see, and I agree to one of these points. For it is evident that when we speak we wish to teach. But how do we learn?

Adeodatus: How indeed, except by asking questions?

Augustine: Even then, as I understand it, we only wish to teach. For, I ask, do you question for any other reason except that you may teach what you wish to him you question?

Adeodatus: That is true.

This part of the dialogue seems much inferior to those from which it is derived, and for a more complete exposition of this concept of the function of speech one should by all means refer to the Platonic dialogues that treat with it, for example, *Lysias*. But Augustine's greater contribution cannot be dismissed so summarily; his theory of signs must be given more careful attention, particularly in prospect of the current interest in semantics and its relation to the present state of man. Before we examine in some detail Augustine's theory of signs, it may be well to regard a precautionary comment the prelate makes:

> Attend more closely to what I say, if indeed I am able to say it as I wish. For discussing words with words is as entangled as interlocking and rubbing the fingers with the fingers, in which case it may scarcely be distinguished, except by one who himself does it, which fingers itch, and which give aid to the itching.

With this forewarning well in mind, we can look to the theory of signs.

We turn to Adeodatus who, early in

[1] St. Augustine, *Concerning the Teacher*, tr. G. G. Leckie (1938).

the dialogue, experiences some difficulty in establishing the thesis that "signs stand for or indicate things." Augustine has spoken a sentence and has asked his son to indicate—*without signs*—the things referred to:

Adeodatus: I wonder that you do not know . . . that what you wish cannot be done by my answers as long as we are engaged in conversation, since while we are actually discussing I cannot answer except in words. You seek the things, however, whatever they are, are surely not words. Do first ask me about them without the help of words, and I shall then reply in the same way.

Augustine: I admit that you are within your right. But if when "wall" [pares] is expressed, I should ask you what the three syllables mean, could you not point it out with your finger so that I might see the very thing itself of which the three-syllable word is a sign? You would show it to me, and yet you would not employ words.

Adeodatus: I admit that it can be done, but only in the case of nouns, by means of which bodies are signified.

Accepting this conclusion, that only nouns can be indicated by signs without words, Augustine establishes, at least to the satisfaction of Adeodatus, that *all parts of speech are nouns.* His mode of demonstration is necessarily interesting:

Augustine: Now the noble masters of argument teach that a complete sentence is made up of a noun and a verb, which may be either affirmed or denied. Tullius in one place calls this a proposition. And when it is in the third person of the verb, they say that the nominative case of the noun should accompany it, which is true, for if you consider with me as we say "homo sedet," "Equus currit" you will see, I think, that they are two propositions. . . . You see there is a noun in each: in the first, man, and in the second, horse; and there is a verb in each: in the first, sits, and in the second, runs.

Adeodatus: I do see. . . .

Augustine: But attend to the rest. Suppose we see something remote and are uncertain whether it be an animal or a stone or something else, and suppose I say to you, "Because it is a man, it is an animal." Would I speak rashly?

Adeodatus: Quite rashly, though not at all if you said: "If it is a man, then it is an animal."

Augustine: That is true. And what pleases me in your statement is *si. If* pleases you too. But the *because* in my statement dissatisfies us both. . . . Now see whether these two statements are complete propositions: If pleases, because displeases.

Adeodatus: They are.

Augustine: Tell me now which are the verbs and which the nouns in those propositions.

Adeodatus: I see that pleases and displeases are the verbs, but what except if and because are the nouns?

Augustine: Then it is sufficiently proved that the two conjunctions are also nouns.

Adeodatus: Quite sufficiently.

In this succinct fashion Augustine demonstrates that conjunctions are nouns and that, therefore, they are signs of demonstrable entities; and similarly he establishes that all parts of speech are nouns. From such conclusions it is possible for him to proffer a theory of signs that is startling in its modernity.

Of course, the crux of any semantic system rests in the description of signification, that is, the relation between the sign and the thing referred to. To illustrate, one of the major problems faced by contemporary writers on general semantics is that of "the is of identity." In Korzybski's work, and in that of his students, Lee and Hayakawa, the problem is solved by denying the "is of identity." Indeed, this denial is the keystone of non-Aristotelian systems. Briefly, this refers to the fact that a word, or a sign, is not identical with the object referred to, but rather, the sign has a relationship to the referrent, to borrow Hayakawa's figure, as a map has to the terrain. With an entirely different metaphysic and epistemology, Augustine approximates the more contemporary answer to the problem: he, too, denies the "is of identity."

Augustine: Very well, but how would you

refute the sophist of whom we hear, who asserted that when his opponent spoke a lion issued from his mouth? For first the sophist asked whether what he expressed proceeds from the mouth, which his opponent could not deny. Next he manipulated the conversation . . . so that his opponent pronounced "lion" in speaking. And when his opponent had done this, the sophist began to badger and heckle him, because his opponent had admitted that whatever we say comes forth from the mouth; nor was his opponent able to deny that he had spoken "lion," and the sophist asked the tormented victim if he who were seen to vomit such an enormous beast were not an evil fellow.

Adeodatus: It would be quite easy to refute this quibbler, for I should not admit that whatever we say proceeds from the mouth. For what we say we signify; and, in speaking, what issues from the mouth is not the thing itself which is signified, but the signs by means of which it is signified, except in that case in which signs themselves are signified. . . .

Augustine: Now then, I wish you to understand that things which are signified are more to be depended upon than signs. For whatever exists because of another must of necessity be inferior to that because of which it exists. . . .

Augustine, by this token, becomes one of the first non-Aristotelians. Rejecting the "is of identity," he abnegates the theory of language and the dependent syllogistic logic of Aristotle, substituting for them an empiricism that is almost modern.

Another striking similarity is Augustine's psychology of symbols, which could have been a most significant contribution to medieval psychology had it only been accepted and developed.

Augustine: If we consider this more carefully, then perhaps you may find that there is nothing which is learned by means of signs. For when a sign is given me, if it finds me not knowing of what thing it is the sign, it can teach me nothing, but if it finds me knowing the thing of which it is the sign, what do I learn from the sign? . . . Before I discovered this, the word was only a sound to me, and I learned that it is a sign when I found out of what thing it is the sign; which thing, indeed, I had learned, as I said above, not through its signification but by the sight of it. Therefore, that the sign is learned after the thing is cognized is rather more the case than that the thing is learned after the sign is given. . . . For it is more correct . . . that we should learn the meaning of a word, that is, the signification which is hidden in the sound when the thing itself which it signifies is cognized, than that we perceive the thing through such significance.

Had this description of the relation between knowledge and sign been incorporated into the medieval pedagogy, had the medieval school distinguished between verbal knowledge and actual knowledge as Augustine here insists (or if contemporary education would make the same distinction), the stream of history would have dug different channels.

But Augustine himself refused the results of his own empiricism. Feeling that his theory, making experience prior to symbolization, could not account for abstractions, could not justify the acceptance of the Scripture without direct experience, he threw wide the doors to neo-platonic mysticism:

Augustine: For the Prophet says: "If ye will not believe, ye shall not understand." Surely he would not have said that had he not thought that believing and understanding are different. Therefore, what I understand I also believe, but I do not understand everything that I believe; for all which I understand I know, but I do not know all I believe. . . .

Placing belief on a par with understanding, equating presumption and proof, Augustine converted his semantic from one of experiment and experience to one of intuition and mysticism. In so doing he not only failed to supplant Aristotle, but rather reaffirmed him as the master of all knowledge!

Augustine: For all things which we perceive are perceived either through a sense of the body or by means of the mind. We call the

former sensibles, the latter intelligibles; or to speak in the manner of our authorities, the former are carnal, the latter spiritual. If we are questioned about sensibles, we answer if the things sensed are near at hand. . . . But if the question is not about things immediately sensed, although it is about things which we have sensed in the past, in this case we speak not of things themselves, but of images impressed by things and committed to memory. . . . Indeed, when things are discussed which we perceive through the mind, that is, by means of the intellect and reason, there are said to be things which we see immediately in that interior light of truth by virtue of which he himself who is called the interior man is illumined, and upon this depends his joy. But then our hearer, if he also himself sees those things with his inner and pure eye, knows that of which I speak by means of his own contemplation, but not through my words. Accordingly, even though I speak about true things, I still do not teach him who beholds the true things, for he is taught not through my words, but by means of the things themselves which God reveals within the soul.

It was this process of cosmic osmosis, rather than Augustine's empiricism, that the scholars of the middle ages settled upon for their explanation of meaning. As an acute observer of society, Augustine demonstrated that in the beginning there was the thing; as a leading prelate, he assumed that in the beginning there was the word. So believing, he preferred the Aristotelian "is of identity" and the non-Aristotelian elements of *De Magistro* were forgotten. The scholars and teachers, too, forgot Augustine's demonstrations, and devoted their skill to fashioning a verbal millstone that still hangs around the necks of men, while most other of their achievements are relegated to the history books.

St. Augustine did not succeed in supplanting Aristotle, else events would have been different, but *De Magistro* does entitle him to a place in the vanguard of non-Aristotelian semanticists.

A FOOTNOTE ON PHONETICS AND STANDARDS OF PRONUNCIATION

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THE October, 1945, issue of the QUARTERLY JOURNAL OF SPEECH contained a report by Professor C. K. Thomas on the results of a questionnaire which he constructed and distributed in connection with the work of a committee to recommend eligibility and training requirements for certification of teachers of speech correction in New York State.

When the results of Dr. Thomas's questionnaire were made known to the committee members, I noted that the two persons who had been circularized in New York City were Professor James O'Neill, of Brooklyn College, and Professor Arleigh Williamson, of Washington Square College, New York University. Both of these gentlemen, eminent scholars in their own fields, would agree, I am sure, that phonetics is not their specialty. If the decisions of the committee were to be influenced by the opinions expressed by the persons questioned and if the opinions of teachers in New York City were to be included, it seemed wise to secure the judgments of persons who were actually engaged in teaching phonetics in New York City.

I therefore sent Dr. Thomas's questions (without, however, his covering letter, of which no copy had been forwarded me) to one person in each of the colleges in the metropolitan area whose

major interest is phonetics and who is teaching the subject at the present time. To this list I added the name of Mrs. Margaret Prendergast McLean. Mrs. McLean not only has a nation-wide reputation as a phonetician but she has had extensive experience in teaching at New York University, in New England, in Denver, and on the West Coast. This gives her judgment a sort of coast-to-coast point of view. The responses of these teachers to Professor Thomas's questionnaire follow here.

Question 1: In a course in Phonetics for prospective teachers of speech correction in New York State, what standard of pronunciation would you include?

ALMIRA M. GILES, Brooklyn College:

"I would include a study of acceptable varieties of Eastern Speech, touching briefly on General American and Southern standards. (By 'acceptable' I mean such pronunciations as hæf, haf, haf; nɑt, nɒt; sʌpə, sʌpɔ·.)"

EDWARD W. MAMMEN, College of The City of New York; co-author of *The Spoken Word in Life and Art:*

"Since I adhere to the concept of regional standards of pronunciation, I believe that educated speech of either the Eastern, Southern, or General American type should be considered the standard for such a course. Since New York lies at a boundary line with respect to speech, pronunciation patterns which have characteristics common to both Eastern and General American should also be acceptable; so should variants peculiar to educated speech of the New York City area.

"The Merriam-Webster *New International Dictionary,* 2nd Edition, should be considered the standard for the pronunciation of individual words. The Funk and Wagnalls dictionaries, however, are contraindicated for they list the pronunciation preferences of forty years ago."

DOROTHY I. MULGRAVE, Department of English, New York University; author of *Speech for the Classroom Teacher;* co-author of *Conversations in Phonetic Transcription:*

"In a course in Phonetics for prospective teachers of speech correction in New York State, I should include the same standard I should use for any state in the country, namely, speech free from vulgarisms, regional dialects, or other conspicuous factors. In short, if it were apparent that teachers were trained for New York State only, I should be loath to recommend them as teachers of speech correction. The radio and talking pictures have shown the importance of English for the English-speaking world. There seems to me to be no need to act as though New York State had seceded."

E. J. SPADINO, Hunter College:

" 'General American' standard, with little importance given to geographical distinction. This 'standard' may be more easily identified as a dialect embracing both 'Northern and Eastern' regional pronunciations as defined and recorded in Kenyon and Knott, *A Pronouncing Dictionary of American English.*"

MARGARET P. MCLEAN, author of *Good American Speech,* and *Types of Oral Interpretation:*

"I should include the pronunciation given as 'Eastern Standard' by Dr. John S. Kenyon and Thomas A. Knott in *A Pronouncing Dictionary of American English* published by G. and C. Merriam Company, Springfield, Massachusetts, or that given by Daniel Jones in *An English Pronouncing Dictionary* published by E. P. Dutton and Company, New York City."

JANE DORSEY ZIMMERMAN, Columbia Teachers College, co-author of *First Principles of Speech Training:*

"The question does not indicate whether the 'standard of pronunciation' is one to be set for the prospective

teachers or for the prospective students, or for both. In fact, I am not sure whether the word 'include' is intended to mean, 'describe' a standard such as the colloquial usage of some group or groups or 'prescribe' a standard of recommended usage for these prospective teachers or for the prospective students, or both. Assuming that the word refers to the 'both' in the last sentence, I should say that inasmuch as the pronunciation usage of prospective teachers of speech correction in New York State and their prospective students varies considerably (and this is true whether they come from different sections of New York State or from different sections of the country, or even from the same sections of state or country), it seems to me to be desirable to make the standard of pronunciation a very flexible one, and to include in it all commonly used variants which are consistent with good voice, clear articulation, accurate patterns of stress, phrasing and intonation, and which are acceptable in the professional and social groups to which the student belongs or to which he wishes to belong."

Question 2: To what extent would you expect the students in the course to conform, in their own speech, to the standards they studied in the course? Would you expect them to change from one standard to another?

GILES: "I would expect each student to make a definite effort to improve his speech, but would not expect a change from one standard to another. I would emphasize the fact that a speech correctionist should have enough flexibility to use patterns that will not set up unnecessary barriers between him and the one he is helping. For instance, a Westerner told me of changing his Kɛɪl to Kæɪl while working with an Eastern child with a labial *r;* and an Eastern teacher changed his own Klas to Klæs when working with a lisper who used æ."

MAMMEN: "Should the students' speech be of the vulgar or uneducated type of a particular region, I should expect them to change to the educated standard of that region; for example, dentalization of the gum-ridge consonants should be eliminated, and *d-t* substitutions should be corrected."

MULGRAVE: "I should expect a very high correlation between the speech of the students and the standards they studied in the course. If such a correlation were missing, I should not recommend them for work in the field of speech correction. If I were teaching orthopedic work, I should expect it to have a definite effect on posture; if I were teaching arithmetic, I should hope that students would be able to apply their knowledge to the practical problems of everyday life; if I were teaching ethics, I should hope for a re-evaluation of a moral code."

SPADINO: "Students are expected to conform, in their own speech, to the 'standard' studied. Students not using the 'standard' as identified in the answer to Question 1 would be expected to change their speech to conform to such 'standard,' whether or not they then spoke another 'standard.' "

MCLEAN: "I should expect the students to conform, in their own speech, to Eastern Standard pronunciation, as given by Dr. Knott and Dr. Kenyon, or to the standard given by Daniel Jones. If their own speech did not conform to this standard when they undertook the study of the course I should expect them to change to it."

ZIMMERMAN: "I should expect the prospective teachers to conform to these standards in their own speech to the extent to which they can be expected to meet all other requirements of the course in Phonetics.

"If the question means, would I expect them to be inconsistent (but inconsistently good) in pronunciation usage, the answer is yes. I would expect them to change, but I would try to make the prescriptive instruction such that the variations would be within the limits of the standards set in the answer to question one."

Question 3: What form of the phonetic alphabet would you recommend for such a course?

GILES: "Printed form of a fairly narrow transcription, since it allows for more accuracy."

MAMMEN: "I have taught and used both the so-called 'narrow' type of transcription (McLean, *Good American Speech*) and what is sometimes called 'broad' transcription (any issue of the quarterly *American Speech*, published by the Columbia University Press) and have come to prefer the latter. It is simpler and more readable than the former and quite as accurate for the recording of dialectal variants and mispronunciations. I should not favor the use of any extremely broad transcription; for instance, one which did not distinguish between [i] and [I]."

MULGRAVE: "As far as I am concerned, there is only one form of the phonetic alphabet and that is the one known as the International Phonetic Alphabet sponsored by *Maître Phonetique*. I learned this alphabet originally through French. It has been equally helpful in English and German. I would as soon tamper with the metric system or with the musical scale as it is currently used."

SPADINO: "The form used in McLean's *Good American Speech* including the symbols of narrow transcription."

MCLEAN: "I should recommend the narrow form of transcription of the International Phonetic Alphabet. After a great many years of teaching students of almost every educational level, and thousands of teachers and professional people, I am convinced that any other form of transcription for beginners is confusing, inaccurate, and misleading, and defeats the basic purpose for which the phonetic alphabet was made. I have had extensive experience in teaching broad, very broad, and narrow transcription. Intelligent students invariably resent the inaccuracies of broad or very broad transcription."

ZIMMERMAN: "The Webster IPA alphabet, omitting ɔ and ɾ, and adding several diphthongs.'

CONCLUSION

The results of this footnote point to an interesting divergence of opinion, both as to the standards and to the approach. Some of this divergence is due, in my opinion, to the fact, not clarified in the orginal questionnaire, that two types of phonetic training should be available for prospective teachers of speech correction.

It is important that all teachers of speech have a course in descriptive phonetics to give them a broad historical background of the growth of our language, a knowledge of current dialects, and an objective scholarly attitude towards language and language changes.

In addition, however, they also require specific training in the techniques of using phonetics in the improvement and correction of speech patterns.

The persons who answered Dr. Thomas's questionnaire seem to be largely concerned with descriptive phonetics, those in the "footnote" largely with phonetics as a tool in speech correction and improvement.

It would seem that both types were imperative for the adequate training of a speech correction teacher who serves in the public schools.

WHY NOT BEGIN AT THE BEGINNING?

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DURING the past few years a tremendous public interest has developed in radio broadcasting. Because of this interest and the increased demand for trained broadcasters, many of the finest colleges and universities in the country have added courses in radio broadcasting to their liberal arts curriculums. Not to be outdone by colleges in catering to student interest, many high schools are now offering courses in radio, some, unfortunately, with no other specific objective than a desire to appeal to public interest. Course content is frequently a matter of secondary interest and is left entirely to the discretion of the teacher, who, in Michigan at least, is usually the speech teacher, whether or not he has any sound knowledge or experience in the field of broadcasting.

The conscientious teacher knows that the content of radio courses is a problem difficult of solution; he knows, too, that the wrong solution may do more harm than good for the student who eventually takes up radio broadcasting as a life work. What is the solution? What should be taught in a beginning course in radio speech at the high-school level?

I

In our Michigan schools, which probably face about the same problems in radio work as the schools of any other state, three general types of instruction may be observed.[1] One is the general survey method in which the objective is to present a more or less comprehensive picture of the radio broadcasting industry, or at least that part of it which centers in the studio. The second is the workshop method. The third is to make the radio class chiefly a class in speech fundamentals. The first two of these have been used with varying degrees of success by the teacher equipped with a broad background of information about radio broadcasting, but both are utterly impracticable for a teacher without such background. Obviously one must have a picture of the industry before he can present it to a class, and, just as obviously one who does not *know* what should be done and how, loses valuable time in experimentation, or worse still, teaches pupils bad practices which later must be "untaught" either in college or in the radio industry. Illogical as it may sound, the workshop method with all its pitfalls for both teacher and students is the method most commonly decided upon by the inexperienced radio teacher. Hence high-school radio instruction as a whole must bear severe criticism by professional radio. Any readers who chanced to attend the panel discussion of this topic at the Terre Haute convention of the Central States Speech Association will remember the protest that greeted Mr. Barnhart's all too general statement that in the opinion of professional broadcasters high-school radio classes did more harm than good. Mr. Barnhart's criticism uttered there and repeated on other occasions cannot be lightly tossed aside since he came from professional radio to college teaching and after a brief time returned to professional radio. (He was at one time a director of the very popular Vic and

[1] I speak only of regular classes meeting during school hours either each day or a stated number of periods a week. Extracurricular work, which for the most part is a matter of preparing a specific program, is likely to be a problem of coaching rather than of teaching.

Sade program.) Unfortunately his criticism had, and continues to have, much justification.

A professional radio man from one of our local stations, who also teaches a class at Wayne University, was heard to remark during the past year that many of the students coming from high-school radio classes must first be "untaught" what radio they thought they knew before they could be taught any real radio. He gave as the reason the fact that in most instances the high-school radio teacher was entirely beyond his depth. This state of affairs has led many professional radio men to suggest that academic radio classes, particularly at the high-school level, be abandoned.

All of this puts the conscientious radio teacher between the devil and the deep blue sea. The course must be taught if the superintendent decrees it, but the teacher must retain the respect of the radio industry if her reputation in the community is to be preserved.

II

The solution lies, I believe, in the adoption of the third plan of procedure by all teachers of high-school radio; namely, make the course chiefly one in the fundamentals of speech. But, you ask, won't many of the students shy away from such a course? Won't it decrease the number of students wanting to study radio? The answer to both questions is yes. Such a plan will most certainly discourage all those who take radio merely for fun. It will not, however, discourage any who are hoping seriously to become radio broadcasters. They want only to be given what professional broadcasters think they should have. And professional broadcasters do ask that radio classes, whether at college or high-school level, give the prospective broadcaster this fundamental training. During the past year one of my own boys who two years ago went directly from high school into a local station (a practice to be discouraged if college is at all possible) returned to consult with me on developing greater breath control. He had just received a new assignment, a rather difficult dramatic narration for a network show, which he felt he was not doing well because it demanded more breath and greater control than he had mastered. Since the assignment added a good bit to his weekly pay check, he was determined to make good; so he set to work at once doing exercises. He urged that the present crop of radio speech students be made to take such fundamentals more seriously, since advancement in radio often depends on their mastery. That boy discovered something for himself, a valuable thing in education, but he had discovered nothing new. Professional radio announcers who have been on the job years longer than he and who probably began their work with a much broader background of training, have been making the same point; that is, that adequate speech training is the real foundation for all successful radio broadcasting. A good voice is worth very little to a person who doesn't know how to use it.

One of the directors of The Cavalcade of America programs told me that he had to turn down most of the people he auditioned, many with excellent voices, because they had no idea of how to use their voices effectively. He volunteered the opinion that to him it seemed a bit disgraceful that our schools were turning out so many people who were unable to read well even very simple material. Certainly no radio speech class should allow itself to merit such severe disapproval.

Wynn Wright, who is now dramatic director for the Eastern Division of NBC, but who was formerly in charge of dramatic work at WWJ, Detroit, once

told me that he believed it was as important for the professional speaker to have a thorough training in the production and use of the voice as for the professional singer, and that in his opinion, our high schools could best serve radio by offering that training. He said he believed the schools were not doing as much as they could in this regard.

NBC must feel the same way about the importance of fundamental training and the dearth of it in our schools and colleges or it would not employ a speech teacher for its announcers. A glance at the material taught is sufficient to show their high regard for fundamentals.

Max Wylie, formerly with CBS, now with the radio department of one of the larger advertising agencies, taught a summer school class in radio in New York University for several summers. He recommended that radio classes in both high school and college equip their students with a greater mastery of voice fundamentals. Earle McGill, formerly of CBS, who also taught summer classes for New York University, advocated the same thing. Robert Emerson, head of the Radio Department in New York University, but formerly on the production staff of CBS, recommends to all teachers enrolling in his graduate courses that they make training in the use of the voice the primary objective in any radio speech course.

Proof that this attitude toward fundamental training is sincere and not just a backlog for conversation between speech teachers and professional broadcasters lies in the fact that such trade journals as *Broadcasting* and *Variety* have within the past two years carried articles expressing this same attitude on the part of professional broadcasters in general. Some of the articles merely urge announcers and would-be announcers to brush up on their speech technique in such things as pitch, inflection, rate, and phrasing. Others definitely suggest that schools should be taking over the job of improving voices for radio. Professional radio men, long since out of classes, do not always use the technical terms of the speech text, but their meaning is clear enough and often most graphically expressed. Clifton Fadiman's contribution to last year's anniversary number of *Variety*[2] makes interesting reading both for prospective announcers and for those engaged in training them.

This list of professional broadcasters who urge better fundamental speech training could be doubled and trebled if space permitted. The conclusion is certainly obvious: We are not giving our students the foundation they most need for a career in broadcasting. Hence, the question "Why not begin at the beginning in radio speech?"

III

Some of you are surely saying, "Why have a course in radio speech at all if the course is to consist primarily of training in voice and diction?" Isn't this merely duplicating the work of the general speech course? In the vast majority of cases, there is very little duplication. Some of you may recall the little verbal tilt in one of the meetings at the Washington convention when Dale Carnegie came in for considerable fun-poking. One of our members rose to remark that Mr. Carnegie probably would never have had occasion to write his much-talked-of book if all the speech teachers in the country had done their work effectively. Laughter and applause followed this sally. There is something to think about in the statement. Apply it to radio. If fundamentals of speech were as thoroughly taught as they should be, a few weeks of microphone practice would be the only radio speech training

[2] "Things I'd Like To See in Post War Radio," *Variety*, January 5, 1944.

necessary. Because fundamentals are *not* thoroughly taught, and because practice with a microphone *is* vital to the effective use of the microphone, and because microphone practice reveals certain needs not manifest in general speech work, there is a legitimate place in our high schools today for radio speech classes of the right kind, the kind that teaches *fundamentals of speech as applied to radio speaking.*

Many of the present-day crop of announcers are ample proof of the falsity of the statement often heard, "There is no such thing as radio speech. Anyone who speaks well can speak well over the radio." The statement needs two more words in order to be true. It should be stated thus, "Anyone who speaks well can *learn to* speak well over the radio." It is the province of the radio speech class to turn out people who have learned to speak well over the radio. And this takes us right back to the fact that the first thing to teach any prospective radio speaker is the mastery of the fundamental principles of voice production and use.

A special class in radio speech has two distinct advantages over the general speech class: (1) Students are so thrilled by a microphone that its use becomes a real incentive; and (2), a microphone, even of quite average sensitivity, and a loudspeaker with average fidelity of reproduction, will make prominent the faults that are scarcely noticed when the voice is not amplified. If a beginning radio speech class were to do no more than offer microphone practice of ordinary speech exercises, it would have a practical value for the student. A few semester's experience in the use of a microphone, if only in the classroom, will reveal that broadcasting makes certain demands of speech skills not made by the other fields of speech. This fact makes the addition of a speech class especially geared to radio most logical. Such a class should present not only general work in fundamentals, but additional exercises in the factors most essential to radio. The special application of some of the fundamental speech principles to the field of radio is too obvious to need discussion. Any speech teacher who is even a casual radio listener is well aware of the need for better articulation, enunciation, and phrasing when speech is entirely divorced from all visual aids.

The need for unusual skill in other fundamentals, however, is not always quite so apparent to the teacher with no background of radio training or experience and hence is apt to be neglected. The average teacher, for instance, pays little attention to the breathing habits of students who experience no difficulty in volume increase or in phrasing. Breath control that would be more than adequate for all the demands of stage and platform would fall far short of satisfying even the average radio director. Take first the matter of audibility. His distance from the first row of listeners offers the needed margin of safety for the stage or platform speaker, but the radio speaker must breathe so inaudibly that a sensitive microphone 12 to 18 inches from his lips cannot pick up the sound of breathing. In the matter of volume, the platform speaker also has a distinct advantage, since inequalities in volume which would ruin a radio speech would pass unnoticed in an auditorium or theatre. Volume control depends on breath control. The radio speaker must have sufficient control to keep volume at all times practically constant, since volume in broadcasting serves another purpose than making oneself heard. Changes in perspective are indicated in radio by means of changes in volume. In radio drama, for instance, two persons are visualized as being together only if their voices come through

at approximately the same level. If one person's voice is much louder than another's, that person is visualized as being at a greater distance. Speakers are placed by an engineer or director at the correct distance from the microphone to create the proper perspective for listeners; then they must keep their volume constant or the perspective is ruined. In the case of a single speaker giving a radio talk, the engineer can help keep the volume constant by "riding gain"; that is, turning down the volume at the control panel as the speaker increases it or turning it up as he decreases. Sudden and unexpected increases and decreases, however, make the engineer's job pretty difficult. Speakers who cannot be relied upon to keep their volume fairly constant themselves simply are not hired for radio work. The radio speech class should then offer much more training in breath control than the general speech class usually affords.

Control of pitch level and of inflection sufficient to get a platform speaker "by" will also prove inadequate for effective radio work. A radio voice unpleasantly pitched and minus all visual aid may convey an utterly erroneous personality impression. Furthermore, an unduly high pitched voice, unpleasant in itself, is usually accompanied by voice projection which utterly destroys the illusion of intimate, conversational style, so necessary to effective radio speaking and particularly to effective radio salesmanship. Moreover, since the radio speaker cannot emphasize by means of movement or gesture and dares not prolong pauses unduly, he must depend on pitch changes to a far greater extent than does the platform speaker in emphasizing and in marking off thought divisions into phrases, sentences, and paragraphs.

Rate of utterance also has a significance all its own in broadcasting. It isn't sufficient for a radio speaker merely to be able to adjust his rate of speech to the importance or the mood of the thought spoken. He must be able to do more. Since he must take the air and leave the air on time, if one part of the program (speech, drama, or music) moves a little bit too slowly, the remainder must move more quicly than was planned, and vice versa. The speeding up or slowing down, however, must not be apparent to the audience. Neither must it alter the mood if the presentation is dramatic. In other words the radio speaker must be able to speed up or slow down to scale and do it whenever he gets a signal from the director to do so.

The most difficult of the variable voice factors, at least for radio speaking, is that of intensity. Contrary to what many speakers seem to believe, intensity is not a matter of volume; it is, rather, a matter of feeling. The derivation of the word itself suggests the proper handling of this factor. Intensity means, literally tense or tight on the inside. Intensity, then, is a matter of muscular reaction to emotions. Pitch, inflection, and rate changes, including the rapid, almost spasmodic, utterance of some words, are the most effective means of indicating changes in degree of intensity. Changes in volume, though the least convincing of all, may be and are rather freely used by the platform speaker. For reasons already given the radio speaker is not free to indulge his feelings in the matter of volume. The question of intensity is one of the most important factors in effective speech and yet relatively little attention is given to it in the ordinary speech class, perhaps because all speakers outside the field of radio have visual aids to intensity that are far more easily developed. The prospective radio speaker deprived of these aids and having very little recourse

to any change in volume has a real problem on his hands in this matter of intensity, for his voice, and his voice alone, must portray exactly the right degree of intensity if he is to be interesting and convincing.

While the surest way to proper intensity is to feel more keenly, one must upon occasion resort to more or less mechanical means in simulating a feeling he does not quite have. Students should be taught the deliberate as well as the habitual use of the diaphragm, which is the mechanical agent best suited to assist in matters of intensity. Dramatic students are well aware that by its aid one can laugh or sob quite convincingly on a stage. The matter of intensity of feeling is fraught with difficulty for the radio speaker, however, because he is denied the distance from his audience enjoyed by the stage or platform speaker. His use of this device, therefore, must be far more skilled to be convincing. Furthermore, the deliberate spasmodic tension of the diaphragm must not be allowed to distort the breathing process unduly.

The radio speaker has another problem not faced by most other speakers; namely, he must practically always read his speech from a script. Unlike the platform speaker who from lack of preparation time or lack of self-reliance reads his speech and bores his public, the radio speaker's job is at stake unless he can read his script verbatim and still sound as though he were merely conversing casually. The additional fees that flow into announcers' pay checks because sponsors specially request their services on programs are going to those who have mastered the art of reading as though they were ad libbing. While a conversational style is one of the general aims in a regular speech course, a radio speech class must concentrate on this as a major objective.

IV

For reasons outlined, then, there is legitimate place for a special course in radio speech which, while it follows in many ways the procedure of the general course, goes into far greater detail in certain matters of fundamental voice training. Danger lies for the radio speech teacher as for the general speech teacher in the tendency to motivate work in fundamentals by activities that become so interesting that they eventually are allowed to become the main objective. Students love to do even a make-believe broadcast; but the major objective in such an activity, at least from the teacher's point of view, must always be ability to use the voice correctly rather than merely to present a smoothly-flowing, interesting show for the class. When the two can be combined in programs that make little or no use of sound and music they make good material for training in radio speech.

From what has been said it is evident that a beginning radio speech class even in the hands of a teacher with adequate radio background should consist primarily of work in fundamentals of voice training. The teacher with adequate background expects, naturally, to tie into this speech training information that is more specifically radio. The major objective in the beginning course, however, continues to be the development of fundamental speech skills especially needed for effective radio speaking.

Stress has been laid throughout this article on the need to provide the foundation required by commercial broadcasters. Education also has its own interest in training radio speakers. We shall soon be needing a crop of properly trained announcers and actors for the hundreds of FM stations to be operated by educational institutions, both public schools and colleges, throughout the

nation. As one prominent director remarked, entirely off the record,"That thing is going to be one of the biggest headaches the educators have ever experienced if they don't develop more and better talent than they have produced to date." This gentleman, whose name cannot be given for obvious reasons, is one who has come out very strongly in favor of high-school radio classes which will actually turn out boys and girls, particularly boys, who can use their voices effectively over a microphone, "or even just use their voices effectively."

Here is a real challenge for the high-school radio speech teachers, experienced or inexperienced, who are willing really to begin at the beginning in selecting what they shall teach. Can radio neglect the fundamentals of speech?

THE SYNTHESIS OF SOUND

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EVERY day of the year millions of people listen to an untold number of radio broadcasts, and because of their ignorance of some of the more basic principles of radio are accepting unquestioningly and uncritically, as far as the means and methods of presentation are concerned, most of what they hear. There is much that can and should be criticized in a constructive manner, however, for it is only by such means that improvement can take place. Unfortunately, in many cases the director of the program himself is to blame, for many directors neither understand nor appreciate some of the fundamentals of radio production. It is all the more necessary, therefore, for the audience to reject inferior programs until such time as the standards of presentation of these programs are raised. This deplorable situation is especially true in the case of sound effects, which are probably the cause of more misunderstanding in radio than is any other single factor.

In a discussion of any phase of radio, it is necessary to realize that the inherent fundamental concept of this medium is that it is aural not visual. The picture of the action and the scene is not presented to the audience, as is done on the stage and in the movies, but each member of the audience must create his own visual images in terms of what he hears. This factor is one of the major advantages of radio drama, for programs are not limited by any physical boundaries. The illusion of being in the twenty-fifth century or on a trip to Mars is just as easily imagined, and in many cases much more vividly, than being in an average living room. Also, differences in the imaginative abilities of the individuals in the audience are put to advantage. The picture of a scene one individual creates in his mind may be quite different from that created by another, and in one case might be more vivid and replete with details, but in both cases the respective pictures will be complete as a whole. For example, upon hearing the sounds of surf and a foghorn, one individual might see through his mind's eye a long, barren beach and a calm sea, with a ship resting peacefully at anchor; and another person might see a ship lost in a heavy enveloping fog, unknowingly headed towards shore and a dangerous

line of rocks. Either picture is complete in itself within the mind, and needs only further channeling so as to follow the plot of the story itself.

From this fundamental basis of radio —that it is aural, not visual—follow the two primary purposes of sound effects: first, that they *create* the illusion; and secondly, that they *intensify* the illusion. Sound effects create the illusion by setting the scene, by acting as a background to the story, and by furthering the action of the plot. Any heightening of these effects acts as an intensification of the picture and adds credence to the illusion. The use of a sound effect is justified only if it realizes one or both of these primary purposes. It is not warranted at all if it fulfills neither of these aims. The listener has enough distracting influences in his own home without the program itself offering additional competition to its own continuity and smoothness.

There are certain minor considerations which must be kept in mind concerning the use of sound effects in radio drama. None of these points even begins to approach the importance of the primary purposes of sound and are actually only outgrowths of these purposes, but are quite important when they function as means of differentiating the mediocre from the superior methods of presentation. Each of these principles warrants a brief discussion.

When sound effects are used as a background they must not overshadow the scene. They should not become so dominant that they compete too strongly with the foreground interest, for if they do, they detract from the illusion they are supposed to create and thereby run counter to their primary purposes. Also, the volume of the sound should not interfere with the listener's attention. Too often this volume is increased with the intention of intensifying the picture. On the contrary, it is extremely unnatural, and therefore destroys the illusion. For example, footsteps have not as yet reached the proportions of a minor explosion, contrary to the ideas of numerous directors. There is a limit to dramatic license!

Accuracy in sound is absolutely necessary. It makes no difference how the sound is created, but it is of prime importance that the sound, as it comes over the loudspeaker, is authentic to the listener—that is, it should coincide with what people generally think it ought to sound like. Furthermore, there might be a dozen sounds which could be realistically included in a scene, but all are not necessary. Two or three authentic sounds might be sufficiently typical to establish and hold the illusion and at the same time unobtrusive enough so as not to distract the listener from the foreground interest.

In many cases effects are used which are quite uncommon or which, by their sound alone, do not convey the impression they should. When any sound is not self-explanatory to such a degree that it immediately establishes the desired illusion, it should be "planted." This involves the following procedure: the dialogue that precedes the sound must set the stage for it so that it cannot be misunderstood for something else which has much the same sound.

When sound is used to convey action, it is subject to still other considerations. Any action that is begun must be finished, or if not finished at least carried through to the end of the scene. Also, the action must be consistent. If at one time footsteps can be heard in a certain room, it stands to reason that they can *always* be heard in that room. It seems a bit silly for a person to sound like a stampeding elephant while running out of a room at one moment when only

fifteen seconds before he walked into the room quite soundlessly. Moreover, any action must take the length of time it normally takes. This does not mean that a trip in a car should be dragged out for any length of time, but rather that any action presented during a scene should take the amount of time it takes in actual practice. For example, if a person takes a drink of water, he cannot fill the glass, drink the water, and set the glass down in the space of two seconds, if for no better reason than that to do so is physiologically impossible.

Another point often overlooked is that the sound of the action must correspond to the dialogue. Too often the action is completed before the dialogue warrants it or there is an embarrassed pause while the sound catches up to the dialogue. Both should be coordinated in timing so that the illusion is a smooth whole. The mood of the action should also be coordinated with the dialogue. If the person is angry, his actions, and consequently the sounds of his actions, reflect his mood. His actions cannot be disembodied from his body.

In sports-casts, comedy programs, interviews on the street, news programs, and all others, sound also has an important place. Try imagining a broadcast of a prize fight without the thud of the blows and the roar of the crowd. Sounds like these are broadcast, for they fulfill the primary purposes of sound—to create and intensify the illusion.

These, then, are the more important considerations involved in the use of sound effects in radio. Only when directors appreciate these concepts and when audiences scrutinize production methods critically, basing this criticism on a sound knowledge of both the methods and the purpose behind the methods, can we expect better radio programs. Until this millennium we shall remain passively subservient to the mediocrity of today.

A CLINICIAN'S STORY

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CLINICIAN SMITH was ready for the new patient, Jerry King, a six-year-old articulatory case. She sat at the low, red conference table in Room 402. In this clinic room, the light was good, the window was open, the long mirror was hung low, the photographs of children which illustrated lip and tongue positions were arranged around the mirror, and the games, books, toys, and pictures that Jerry might need were placed conveniently near the conference table.

As Clinician Smith sat waiting, she reviewed the diagnostic sheet for Jerry. This information had been secured by the Director of the Clinic during the hour of diagnosis which was conducted daily at 2:30 in the Speech Office. Miss Smith and Jerry's mother were present when Jerry's diagnosis was made. Significant facts under Personal and Family History were that Jerry was not self-conscious about his speech, that a brother one year younger had the same defect, and that his mother spoke very rapidly. Under diagnosis was the statement: Delayed speech is due to normal re-

tardation in maturation. Under Speech History: Late in development—substitutions are *uh* for the initial and final *l*, *s* for *sh*, *w* for the initial *r;* omissions are medial *l* and final *r*. Under Prognosis: With the aid of a clinician, the patient should have the sounds of *l* and *sh* by October 25 when he would be six- and-a-half years old. Miss Smith thought, "As Jerry is only six, the *r* difficulty will receive attention later, but now we must get after that *l* and *sh*." The lesson sheet for the first day with Jerry caught her eye and she noted the aims for the first clinic hour. They were: Get acquainted; observe difficulties per diagnosis; initiate and foster interest and cooperation and understanding of why meetings are held. As she began once more to check the specific activities for the hour, the door of Clinic Room 402 opened and the Director of the Clinic entered with Jerry and his football coach father. After the necessary introduction and Mr. King's parting remark, "Be a good boy now," the fair-haired Jerry and Clinician Smith were left to begin their first day together.

The first meeting was of paramount importance. During it, the clinician and patient became acquainted and rapport was established without which the succeeding meetings would have availed little. Jerry and Miss Smith talked about their interests, their home, school, hobbies. While this informal talk was carried on, the errors in speech as indicated on the diagnostic sheet were evident. Jerry said "I ike to pway bawuh." To this statement, Miss Smith answered, "I'm glad that you like to play ball. I said *play ball*, Jerry. You will learn how to say *play ball* as we meet here this summer." Jerry was asked to repeat the sentences: *Come to see me; Come, kitty, come; Fly away little bee; Play ball with me.* The first two were clearly stated. The last two, which were a check on *l* were scarcely understandable. Further check on *l* was given as the patient repeated "Jack and Jill." In playing and saying the game: "One, two, Buckle my shoe," the *l* was said as *uh* and the *sh* as *s*. When Miss Smith's name was attempted, the *th* was *f* and the *s* was lacking in vigor. The indistinctness was marked in *sun, sister, bus* and the pronunciation of *Nat*, Jerry's brother. Although of retiring nature, Jerry was cooperative and interested in materials in the room. Willingly he sat with Miss Smith in front of the mirror and looked at the pictures which showed the position of *l*. In attempting the rhythm, *la, la, la,* he said it as *ta, ta, ta*. As the hour neared its close, the job for the weeks ahead was clear; the sounds *l* and *sh* needed to be learned, *th* and *s* made stronger and a general improvement made in the bodily tone, assurance, and projection. As Jerry left the clinic he knew that he was to return at 3:30 the following day. He said, "Goodbye, Miss Smif."

Upon Jerry's departure, a report was written of the activities of the hour under the headings of Aims, Procedure, and Assignment, and placed in Jerry's file in the Speech Office. Such a record was inserted each day so that progress of the patient could be followed. Clinician Smith then consulted with her Director as to the findings of the hour and as to possible procedure. It was decided to concentrate first on the *l* and later on the *sh* sound. Materials for use in the clinic were located and discussed. They ranged all the way from toy telephones, picture and color books, sound cards, games, all the publications on speech helps, to profound treatises on voice science. It was suggested that as Jerry was to enter the first grade in September, the Reading Readiness pamphlets which stress perception and discrimination be

introduced. Comment was made that help would be received from the regular clinician conferences as to procedure with the patient. Following these suggestions, Miss Smith planned the second meeting with Jerry.

The procedure with intensified work on the *l* was quite similar from day to day. The activities for the clinic work were arranged to hold interest and prevent fatigue. The following specific units were included:

ORIENTATION: Examined pictures of the tongue in *l* position; listened to instructor and then repeated in rhythm five times, *lah, lah, lah; ahl, ahl, ahl; alla, alla, alla;* repeated *looby, looby loo* five times; raised hand when *l* was heard in *ta, ta, la, sa—la, sa, at, al—al, wa, la, wa;* said words *lake, lily, ball;* said sentences after instructor: *Come play ball, I like yellow, I can tell time;* played matching picture card game and said the *l* words of the game; traced, colored, and talked about the drawings of *lion* and *leaf.*

STIMULATION: Intensifying of the above activities; tongue manipulation, as dotting of the roof of the mouth to count; sang "Farmer in the Dell"; sang nonsense syllables with *l* to this rhythm; played and sang the game of "Looby, Looby Loo"; named labels under objects after instructor, such as *tool, ball, club;* told stories and had conversations using familiar *l* words, such as *school, clown, lamp, pencil;* said rhymes, such as "Jack and Jill" and "Little Boy Blue"; talked of the airplane made at home and brought to the clinic; colored and talked of airplanes.

PROJECTION: Recited words, rhymes, and dialogues across the room from the instructor; gave school yells such as "La La Beloit"; called street cries such as "Apples to sell"; talked over toy telephones, e.g., "Do you like yellow? Yes, I like yellow"; told instructor to act out "Please close the door, Miss Smith"; played grocery store with Jerry, asking for a bottle of milk, for a blue pail, etc.

TESTING: Used audiometer which disclosed right ear normal, but left ear registered in the "Slightly Impaired" curve on the thresholds of 128,512, 2048, 4096; gave Stanford-Binet Intelligence test to which Jerry reacted normally; used Bryngelson and Stinchfield Articulation tests to discover errors and to check progress.

APPLICATION: Tests using the Reading Readiness book "Before We Read" indicated Jerry's readiness to read. He composed and read his own story of sentences: *We like to play ball; We like to play soldier; We like to swim;* went to Director's office to read the original story to her and to tell of his new ball club; said rhymes and read his story to an older patient in the clinic; located and said *l* words under pictures, on cards, and in books; invited Mother to be present during clinic hour; sent suggestions to parents relative to the clinching of the new pattern in everyday conversation.

As the work with *l* was under way, Miss Smith noticed that the *th* (unvoiced) and the *th* (voiced) sounds were slighted and often omitted. It seemed evident that the sounds were not heard correctly, that placement was unknown, and that the necessary force to make a good *th* was lacking. Accordingly, as the *l* became stronger, units for both the unvoiced and voiced *th* were added after the pattern followed for *l*. The tongue exercises were to protrude the tongue; the conversations contained sentences such as "I thank you" and "I think so" and "I like that, Mother"; games were "Jerry beats the Drum—Thumpity, Thumpity, Thump" and "Grandmother Did This, Grandmother Did That"; school yells and street cries with *th* called for the vigor and projection needed. These directions were learned: I am the *th* sound; I am made with the tongue—I am made with the teeth—I am made with the breath—I am made this way—"Put the tip of the tongue between the teeth and blow." One daily exercise was to say "Goodbye, Miss Smith" as Jerry left the clinic. As the summer's work closed, this parting salutation was given satisfactorily.

Whenever the *sh* sound was needed, it was given as *s—show* was *so* and *shoe* was *sue.* As soon as the correct patterns for

l and *th* became stronger, activities for *sh* began. As Jerry attempted to say words with the *sh* sound, he pushed his lips out with the aid of his thumb and first finger. This response was indicative of his conscientious endeavor. He had probably initiated this technique to try to produce the *sh* sound, but he soon found that it was unnecessary. To begin the work on a very simple level, Jerry said *oo* many times, then hummed the *m*, continued with whistling and then by saying *he*. All these movements helped to produce the correct *sh* sound and were used throughout the beginning practice on this sound. Daily, also, words and sentences were given repeatedly by the instructor so that the *sh* sound would be heard correctly. Activities for *sh* included:

Nonsense syllables with *sh*, as for *l*, were tried; placement and movement were observed in the mirror; lip and tongue placements were learned in the directions: I am the *sh* sound—I am made with the lips—I am made with the breath—I am made this way —"Push the lips out, lift the tongue up flat, then blow." He tried to blow out *he;* saw need for words like *she, shop, shelf* in Reading Readiness book; could say *ch*, so tried *sh* with less of the expulsive movement of *ch;* instructed to think the directions as given above; told brother Nat to "Hush"; gave rhymes as "Bobby Shafto" and "I saw a Ship A-sailing"; called street cries, such as "Fish, Fish, Fresh Fish"; used Lloyd and Stoddard books for pictures of *shelf, fishing, dish;* told baby sister at home to "Sh, sh, sh"; told Mother that Miss Smith was pleased that he could say *sh* so well.

After four meetings of concentrating on the *sh* sound as above, Jerry said the sound correctly. It was said very slowly but he *felt* the movement. Accuracy was not attained. Accordingly, the procedure was to make the new sound habitual in all life situations. Telephone conversations with questions, "What do you wear on your foot? What say to Baby to be quiet?" were effective. A story made up of sentences by Jerry about his baby sister brought in the home situation and stressed the words *she* and *hush*. Many conversations about Daddy's fishing emphasized the need for force. Sentences like "I thank you, Mr. Sheep; Jerry fished today; I like that dish; My shoes are white" were given clearly as the clinical work drew to a close. To instill confidence in himself, Jerry needed to take the initiative in asking at the store for *shoes, dishes, fish*. Suggestions as to the work accomplished and as to the need for fixing of the new sounds were explained in conference with the Mother. The suggestions and recommendations were also on file in the Speech Office.

After five weeks of intensive clinical work of one hour daily, the *l, th,* and *sh* sounds could be produced accurately. The new sounds still required much practice before becoming habitual. Jerry left for the East for his vacation and Clinician Smith proceeded to compile the activities planned and used with him, in order that the part of a clinician might be better understood.

THE TEACHING OF SPEECH DELIVERY

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IN THIS paper I shall discuss briefly the minimum of factors that in my opinion are essential in the teaching of delivery. In the actual classroom situation, speech delivery cannot be separated from the total speech training process and treated as an isolated factor. In order to conform to a prearranged division of labor, however, the discussion that follows will be limited to the methods and techniques used in the teaching of delivery in a course in public speaking. The procedures to be discussed are the outgrowth of twenty-five years' experience teaching classes for high-school pupils, college and university students, and for business executives and professional men and women.

I

The responsibility for successful training in speech delivery rests first, last, and always upon the teacher in charge. A mediocre teacher may get by in other subjects, but in a class in public speaking the superior type of teacher is necessary. He must have an ingenuity, an imagination, and a physical and mental alertness that will enable him to bring to the classroom day after day a wealth of genuine inspiration. A class in public speaking can be the most exhilarating and interesting class in the entire curriculum, and also it can be, and often is, the most excruciatingly boring experience imaginable. Whatever the case, the teacher is responsible. There is no place in the speech classroom for the traditional pedagogue with the drab personality, stuffy mind, and expressionless face. The successful teacher of speech must be friendly, active, energetic, and at all times on the *qui vive*. He must be a genuinely attentive listener and demonstrate a real interest in the classroom speeches. He must spark the programs with the evident concern, the genuine enthusiasm, and the deft direction of a skilled orchestra leader. The learning speaker in taking the platform is venturing into an entirely new experience wherein he is beset with fears and thrilled with pride. In these crucial periods, a boost from his instructor can give him the needed courage and inspiration to outdo himself. Imagination cannot conceive how utterly crushed the speaker feels when he looks to his instructor for approval and encouragement and sees instead a sleepy, fishy-eyed, dumpy individual with a dyspeptic, sour-pickle expression on an otherwise poker face. If the class in public speaking is dead, bury the instructor.

II

Another enemy of education, and one whose seriousness is little appreciated, is the overly heated and poorly ventilated classroom. It is not uncommon to find college and university classes being held in classrooms where the thermometers register eighty and eighty-five degrees. And in the average high school these enervating temperatures are the rule rather than the exception. The overly heated and poorly ventilated classroom is damaging enough in other classes, but in the public speaking class it has particularly devastating effects. In such a vitiated and stupefying atmosphere, students become listless and apathetic and lose their enthusiasm, so that the hopes and aspirations of even the most resourceful teachers come to naught. When this public enemy is laid low, edu-

cation in general will experience an epoch-making progress and fewer public speaking classes will degenerate into public sleeping classes.

III

The classroom and the student audience can, and should, be made to contribute to the successful teaching of delivery. For every speaking occasion, the classroom should be dressed up in its best style just as though a celebrated guest speaker were coming before the class. The chairs on the platform should be carefully spaced, the lectern placed in the center of the platform, the window shades adjusted, and the audience seats arranged in an orderly manner. A few minutes spent in making order out of the chaos left by the preceding instructor will have a salutary effect in producing better speech delivery.

The student audience should not be allowed to congregate in small groups, but should be seated alternately or at least be distributed throughout the classroom. An assigned seating arrangement of this nature will not only provide as large and impressive an audience as possible, but it will reduce to the minimum the temptation for students to communicate with one another and thereby embarrass the speaker. When interest first shows sign of lagging, it can be renewed by varying the seating arrangement so that the students in the rear of the room exchange seats with those in the front, and those on the right exchange with those on the left. In schools where two or more sections are taught at the same time, an exchange of audiences is extremely beneficial in stimulating a new interest. In some localities, schools are close enough so that speakers can be exchanged without causing a serious interruption in class attendance. Where conditions do not permit an exchange of speakers or audiences, marked advantage can be attained in occasionally taking the class to a different room, to a city auditorium, or out-of-doors. Incidentally, if an instructor wants to give his students a real test in speech delivery, there is nothing better than holding a speaking program in the center of the campus or on the steps of a public building.

IV

The manner in which the speaking assignments are handled is tremendously important in the teaching of delivery. Some power, seen or unseen, should save the class from that type of instructor who, at the end of the class hour, ad libs his assignments as his students are bolting for the wild blue yonder. No genuinely profitable assignments of speeches can be made without consultation with the students and without a studied consideration of their individual needs. This same care should be applied not only to a particular assignment but also to the entire semester's assignments wherein a definite plan with progressive objectives is outlined. The lack of careful, thoughtful, diagnostic program planning is in my mind an indication of insincerity, and borders upon quackery.

Once the speaking assignments have been made, I hold that nothing within the power of the teacher should prevent the delivery of the speeches as scheduled. In spite of careful planning, an occasional program will, of course, jam, and one or more speeches will be cut off. However, I cannot believe that a teacher with any practical speaking experience of his own would be guilty of frequently postponing speeches in his class.

In nearly every case, the student accepts his assignment as a *bona fide* speaking engagement, and in his imagination he lives and relives this occasion.

He visualizes the audience and anticipates their reactions. As the day approaches, he alternately fears and welcomes the experience, and spends more time and thought on his assignment than the average teacher realizes. When the day finally does arrive, he puts on a clean shirt, buys a new tie, borrows a natty sport coat, skips the preceding class, and comes to his speech class ahead of time, in order to be all set for his speech. As the program gets under way and his number approaches, he nervously twists about in his seat, ventilates his collar, and takes a final squint at his notes. There should be a special place of torment in the world to come for the instructor who glibly tells that young man that he can give his speech at the next meeting of the class. What a rude and cruel awakening the young man experiences.

To fail to call upon the student who has prepared so wholeheartedly, so seriously, so untiringly, not only is decidedly unfair to the student, but also kills incentive and inspiration, and generates a disrespect for future speech assignments. The instructor who habitually, even frequently, fails to cover his assignments because of poor timing or because of his own loquaciousness is insensible of the aims and objectives of good pedagogy. The application of the fundamentals of arithmetic, accurate watch, a rigid enforcement of the time limits, and a passion for reticence on the part of the instructor will keep any program on schedule.

Let us assume that there was time for the young man to give his speech. In that case I am particularly concerned with his send-off because at that point the speaker can be given a telling inspirational boost. The instructor is missing his opportunity if he sends his speakers to the platform in a perfunctory manner without an impressive introduction. I feel sorry for the students who, when their names are called, have to rise from their seats in the audience, walk to the platform, execute a right-about-face at the lectern, and then are expected, with this cold, colorless, and impersonal beginning, to give a demonstration of good delivery. I feel even more sorry for the type of instructor who emerges just far enough out of his lethargic reverie to send his students to the platform with a verbal dunking consisting of a monotonous and boring, "Next speaker."

I maintain that good training in delivery requires that each speaker upon each speaking occasion be given an enthusiastic and impressive introduction. The speakers for a particular speaking program should be given places on the platform or in front of the room before the program begins. Before each student speaks, he should be given a formal introduction by a classmate or the instructor, and the statements in that introduction should be pronounced in such manner that the audience will belive that a speaker worth hearing is about to speak.

V

I now come to two types of speaking programs which I submit as absolutely essential in the teaching of delivery. Without casting any reflections whatsoever on any number of other programs ingeniously devised to bring the best out of students, I shall go so far as to say that speech delivery cannot be taught successfully without employing the methods and techniques involved in these two programs.

A. The first program is called a workout program. In this program the student knows that the instructor will interrupt him at various intervals during his speech

with suggestions for improvement right then and there before the audience. Instructor-student workouts before class are very worthwhile, but this workout should be in a real speaker-audience situation so that the speaker will receive suggestions from the audience as well as from the instructor. After-class criticisms have their value, but if a student is ineffective, the best time to criticize him is when he is speaking from the platform to an audience. If he is stopped for lack of volume and is made to correct the difficulty before he continues, he will be able to sense the amount of volume required. When the class and the instructor agree that a speaker is indirect, the speaker should be stopped and made to use proper directness before being allowed to proceed. There are few cases of indirectness where a personal question from the instructor will not bring from the speaker the directness desired. If the speaker senses the difference between the indirectness of his platform voice and the directness of his conversational answer to the instructor, half the battle is won. It is obvious that if rate is to be corrected, it must be done while the speaker is on the platform. In many cases, voice variety and its synchronization with bodily action are impossible to attain unless the speaker is interrupted and worked with until the objective is obtained. If the student is made to repeat the words of his own speech accompanied with natural body action, he is usually amazed at the ease with which he acquires voice variety. Likewise, speakers should be interrupted in order to improve their platform movement, their eye contact, their gestures. Suggestions for improvement coming from both the students and the instructor will convince the most reluctant speaker, and a show of hands will enable the student to mark the success of his efforts.

The workout program requires a teacher who can be one hundred per cent alert during the class hour. He must have a trained ear and must be able to sense just how far he can go with an individual student without offending him. He must be friendly but firm. He should ask for suggestions from his students and call for class votes, but at all times he should lead and direct their criticisms. Even in this type of program, each speech should be timed accurately, and all speakers should speak as assigned. This type of program should occur two or three times during the semester.

B. The second type of program is in reality a procedure rather than a program, and it should be applied to all speaking programs just as soon as the first workout program has been held. It is simple. It consists merely of a prearranged set of signs and signals for the instructor to use to communicate his suggestions to the speaker without interrupting him. The workout program is tremendously important, but it does interrupt the speaker. The greatest good can be done the speaker if he can be guided, encouraged, inspired, while he is speaking. A sign from the instructor will direct him to pause before speaking. A signal will assure him that his rate is good. Another sign will encourage him to increase his volume. A nod of approval from the instructor will help him to bring out a gesture. In like manner the instructor can communicate his suggestions about pitch, voice variety, stance, platform action, all at the precise time when the suggestions can be put into action.

One advantage of this type of procedure is the timeliness of suggestion to the speaker, but, of even greater importance, the speaker can be encouraged at a time when that encouragement will

inspire him to greater heights of endeavor than otherwise possible. The cheers that really count at the football game are those the ballcarrier hears as he plunges toward the goal line, not those he hears before the game starts.

VI

The final "must" in the requisites for the teaching of delivery is, in my opinion, as important as it is simple to state: namely, no speech should be given without instructor or student criticisms. These listener reactions, written, oral, or through the medium of signs and signals, enable the speaker to correct his faults and make improvement. Without these aids, the speaker is speaking in a vacuum, wasting his time, and the time of his colleagues and instructor.

I conclude, as I started, with the teacher. We have been too careless about the teacher we have put in the public speaking classroom. In dramatics, we insist upon a teacher trained in theater. The teacher of remedial speech must have had clinical experience. Courses in radio are taught by those who have had experience on the air. But we seem to believe that anyone can teach public speaking. In a great many instances, just about anyone has. When better public speaking is taught, better teachers will do the teaching.

SOME SUGGESTED UNITS IN ACTING AND STAGE MAKE-UP FOR USE IN SECONDARY SCHOOLS*

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EACH summer the five-week session of the National High School Institute is held at Northwestern University. This project offers a laboratory for the organization and demonstration of practical classroom units in all kinds of speech work for secondary schools.

During the past summer, there were 98 students from 30 states enrolled in the Divisions of Radio, Debate, and Dramatics. All of these took Training of the Speaking Voice and Public Speaking as basic subjects. In the Dramatics group, pupils had specialized work in Stagecraft, Lighting, Costuming, Make-up, and Acting. They also applied this course work directly in three one-act plays: *Two Plus Two* by Aldis, *Pullman Car Hiawatha* by Thornton Wilder, and *Sunday Costs Five Pesos* by Josephine Niggli; and the last University Theatre play, *Snafu* by Lois Solomon and Harold Buchman, which ran two nights before summer session audiences. Students enrolled in Radio studied Announcing, Continuity Writing, and Radio Production, culminating their activities in four carefully prepared half-hour shows. Those in Debate took Forms of Public Address and had an afternoon Laboratory in Discussion and Debate. Their public project consisted of a panel discussion and forum, and after a series of class debates, the final Championship Debate on the 1945 high-school question of military training. The students also

* This is the first of several articles containing outlines of speech units for secondary schools which will appear in the QUARTERLY JOURNAL through the cooperation of the Secondary School representative of the Committee on Problems in Speech Education.

ran off an extemporaneous speaking contest in the Public Speaking classes as an outgrowth of their work and presented the finals for a university audience. Another group worked for five weeks on an elective basis on various types of interpretation, oral reading, and declamation, examples of which were demonstrated before summer session students. This description suggests the nature and scope of the work organized and taught during the five-week session. As a result of the work, units of study were developed.

Since the number of hours of instruction in each of the areas listed below would not, as a rule, equal the time spent in a full semester course in speech, the content here presented will be indicated as *units of instruction* which are possibilities for use by teachers in secondary schools. In each case, the staff,[1] which consisted of experienced high-school and college instructors, developed the outlines[2] used and adjusted them to the particular needs of the local situation.

The broad objectives of the unit on Acting were to give practical training to the student in character analysis and portrayal. It covered a total of twenty double periods, or forty clock hours, in all. In adapting it to a typical high-school schedule, in which the speech class meets for one period daily, approximately eight weeks would be needed to complete the work. Each double period assignment as given in the outline would thus take two days. This time might be shortened somewhat if the one-act plays used for application projects were rehearsed entirely in after-school time or evenings. It would also be a very easy matter to cast these productions from the class, as was done in the Institute. The general scheme used during the summer in the double period setup was to devote the first class period to the study of theory with a demonstration of techniques by the instructor, utilizing students to assist. The second period was employed for further application in individual, as well as group projects, described above. In adapting the unit to a class meeting one period each day, the lecture and theory designated for the first hour would be handled on one day, with the application assignments on the next.

Stage Make-up was handled as a practical laboratory course in which students learned to become skilful in the application of make-up. A total of five double period sessions was used for this unit. Adjusted to the typical one period per day, the work could be completed in two weeks. As in the case of Acting, the first of the two hours was employed by the instructor for lecture and demonstration, covering (a) make-up materials; (b) kinds of make-ups; (c) techniques. Students were then provided with supplies, and worked on themselves and other class members to gain skill in making-up.

The outlines for the units, with specific objectives, daily assignments, and references, follow.

OUTLINE FOR A UNIT IN ACTING

Objectives

1. To study and understand character analysis.
2. To learn to use techniques for character portrayal.

[1] Members of the Drama staff included: Waunita Shaw, Drake University, Head; Ruth Reber, Milwaukee-Downer College; Martin Bryan, Northwestern University; Charles Zoeckler, Shorewood (Wisconsin) High School; Mary Blackburn, Granite City (Illinois) High School; Theodore Skinner, Kansas State Teachers College; Margaret England and Nadene Simon, Northwestern University.

[2] Members of the SPEECH ASSOCIATION OF AMERICA may secure extra mimeographed copies of this outline without charge by writing to either author.

3. Through *1* and *2*, to contribute to the personal growth of the student and to his understanding of human nature.

First Week

Monday
Tuesday
Wednesday

Readings and try-outs for extra-class projects: one-act and three-act plays. (Try-outs were held first in order to allow sectioning of students and casting of plays so that they could be used as projects in Acting sections.)

Thursday

1st hour

Introduction to the art of acting: Requirements of a successful actor.

A. A responsive voice and body.
B. A cultural background.
C. Spiritual understanding.

(This assignment, as well as another below, is based on Richard Boleslavsky, *Acting, the First Six Lessons:* Theatre Arts, Inc., 1933.)

2nd Hour

I. Have students give impromptu pantomimes to discover the degree of imagination and natural bodily response of the student.
II. Assign for Friday pantomimes showing a character in action, either mental or physical, which will illustrate the students' ability to concentrate.

Friday

1st hour

Introduction to art of acting continued: Discuss and illustrate the importance of concentration, memory of emotion, and observation in developing spiritual understanding in the creation of a role. (Boleslavsky, *op. cit.*)

2nd hour

I. Have students present prepared pantomimes.
II. Criticism and evaluation to be made on the basis of the students' ability to concentrate and to create the illusion of reality.

Second Week

Monday

1st hour

Introduction to the nomenclature of direction: stage movement, acting areas, crosses, entrances, exits, motivation, and character relationships. (These are explained and demonstrated by the instructor, who uses students to assist. Blackboard sketches are also helpful.)

2nd hour

Give exercises which will involve the above techniques. These may be created spontaneously or may be scenes from plays which will illustrate the techniques of stage movement.

Tuesday

1st hour

Continue lecture on nomenclature.

2nd hour

Continue demonstration.

Wednesday

1st hour

Lecture on elements of dramatic action.

A. Timing.
B. Tempo.
C. Picking up cues.
D. Mood.
E. Rhythm.
F. Building to a climax.

2nd hour

Use scenes from plays to illustrate the above.

(A good source is *Scenes for Student Actors*, 5 vols., ed. by Frances Cosgrove, 1939.)

Thursday *1st hour*

Continue lecture on dramatic action.

2nd hour

Illustrate elements of dramatic action with scenes from one-act plays in rehearsal. In this case the plays were:

Two Plus Two, by Aldis
Pullman Car Hiawatha, by Thornton Wilder
Sunday Costs Five Pesos, by Josephine Niggli

Friday *1st hour*

Lecture on characterization: Creation of character as the most important phase of acting. Every role actually a character part. (Refer to Boleslavsky's *Acting*, pp. 65-68.)

2nd hour

Assign individual projects in characterization for Monday. These projects may be original characterizations created by the student or the speeches of one character in a particular play which will give the student opportunity for character creation. (Again, refer to *Scenes for Student Actors* by Cosgrove as a guide.)

Third Week

Monday *1st hour*

Presentation of projects assigned Friday on characterization.

2nd hour

Criticism and discussion of the above based on the following:

A. Did the student reveal character through voice and bodily response?
B. Did the student create the mood of the situation?
C. Did the student illlustrate the power of concentration necessary for creating the illusion of reality?

Tuesday *1st hour*

Continuation of Monday's projects.

2nd hour

Continuation of criticism and discussion.

Wednesday *1st hour*

Second lecture on characterization.
(See Allen Crafton and Jessica Royer, *Acting, A Book for the Beginner*, 1928.)

A. Understanding the character.
   1. Internally and externally.
   2. In relation to the play.
   3. In relation to other characters in the play.
   4. Making the character come out of a background.

2nd hour

Assign scenes from plays involving two or more characters.
(Cosgrove, *Scenes for Student Actors*.)

Thursday *1st hour*

Present assigned scenes.

2nd hour

Criticism and evaluation of scenes presented based upon the following:

A. Was there evidence of complete understanding of the character and his relationship to the play and others in the play?
B. Did the character seem to emerge from a background?
C. Was the character revealed through voice and body?
D. Was spiritual concentration revealed?

Friday *1st hour*

Continuation of scenes.

2nd hour

I. Continuation of criticism and evaluation.
II. Assign individual characterizations or scenes from plays as final projects for the unit.

Fourth Week

Monday *1st hour*

Introduction to some outstanding actors and actresses and ways in which they attack their roles.

(Use Morton Eustis, *Players at Work:* Theatre Arts, Inc., 1937.)

A. Helen Hayes
B. Alfred Lunt
C. Lynn Fontanne
D. Nazimova
E. Katharine Cornell
F. Burgess Meredith

Tuesday *1st hour*

Present final projects assigned.

2nd hour

Evaluation and discussion of the above based on:

A. The student's understanding and revelation of character.
B. The student's own personal growth.

Wednesday *1st hour*

Continue final projects.

2nd hour

Continue final projects.

Thursday *1st hour*

Continue evaluation and discussion.

2nd hour

Continue evaluation and discussion.

Friday *1st and 2nd hour*

Written examination and conferences.

OUTLINE FOR A UNIT IN STAGE MAKE-UP

Objectives

1. To become familiar with make-up materials.
2. To learn the theory and techniques of make-up.
3. To apply this knowledge in actually making-up various types of characters.

One Week

First Meeting (Two hours)

I. Introduction to the art of make-up.
   A. Historical background.
   B. Purpose of make-up on the stage.
      (See John Baird, *Make-Up*, 1930.)
      1. To combat lights.
      2. To stimulate projection.
      3. To obtain change.
      4. To simulate character.
      5. To intensify dominating characteristics.
      6. To produce psychological effect.
II. Illustrate "straight" make-up.
III. Illustrate basic character lines.

Second Meeting (Two hours)

I. Have students make up themselves and each other in straight make-up and with character lines.

Third Meeting (Two hours)

I. Illustrate the fundamental principles of high light and shadow for old age and character make-ups.
II. Have the students make up themselves and each other in old age and character types.

Fourth Meeting (Two hours)

I. Illustrate nationality make-ups
   A. Oriental
   B. American Indian
   C. Negro
II. Have students practice these make-ups on themselves and each other.

Fifth Meeting (Two hours)

I. Illustrate the use of crepe hair.
II. Have students put on mustaches and beards.

Reference Books on Make-up

Baird, John, *Make-up;* Samuel French, New York, 1930.
Chalmers, Helena, *The Art of Make-up;* D. Appleton and Co., New York, 1925.
Corson, Richard, *Stage Make-up;* F. S. Crofts and Co., New York, 1942.
Strauss, Ivard, *Paint, Powder and Make-up;* Sweet and Son, New Haven, Conn., 1936.

A SPEECH STUDENT'S EXPERIMENT IN COLLEGE EDUCATION

GRACE WALSH
State Teachers College, Eau Claire, Wisconsin

TEACHERS of speech, vitally concerned with the welfare of handicapped students, welcome suggestions that lead to improvement in the mechanics of speech and in the social adjustment of handicapped individuals.

Among the many recent suggestions, there is one that every teacher of speech should know about. It is the use of the "teach-a-phone," which has been publicized by Dr. W. A. Winterstein, statistician of the Iowa Department of Public Instruction.

The "teach-a-phone" is a system of intercommunication which makes it possible for anyone who is unable to leave one location to participate vocally and to hear what goes on in another place. This device consequently makes it possible for boys and girls to continue education, not as privately tutored students, but as active participants in a class group. Although the elementary and high schools of Iowa have used this device for many people, it is believed that a student registered at Eau Claire State College is probably the only student in the United States receiving a college education via "teach-a-phone."

The "teach-a-phone" is a two-way system of intercommunication consisting of two instruments, one of which is located in the home of the handicapped person and the other at the desired terminal. These two units as used locally are connected by means of two wires which run through the local telephone exchange. The set which is located in the student's home has a directional microphone which picks up only voices

spoken directly into it. The other set, which is located at the Eau Claire State College, has a nondirectional microphone which enables the instrument to pick up any sound in the room. The set at the college is a portable instrument and is carried from room to room by students. The intercommunication set, produced by the Bell laboratory at Milwaukee, proves again in a unique way how helpful science is to humanity.

The story would not be complete without telling about the student in this case. His name is Frank Huettner. He was a debater in high school. Three years ago the bus in which he was returning from a high-school debate tournament crashed into a concrete culvert. As a result he sustained a broken neck and serious internal injuries, and developed paralysis. He was tutored through high school and graduated with honors, though he was only a sophomore at the time of the accident. I was with him in the accident and knew the seriousness of his injuries; so I was surprised to learn that he was enrolled as a freshman at Eau Claire when I became a member of the faculty last fall. It was then that Frank told me his story about the "teach-a-phone."

His work in all courses has been of superior quality and he is carrying a full college schedule. Then, too, in his participation in speech work, his contributions have been valuable. At the Eau Claire Annual College Debate Tournament last year, Frank's home was the headquarters for "teach-a-phone" debates. The judging was done at the college. For the judge it was similar to judging a radio debate; for the students it was an interesting experience; and for Frank, it was a real thrill to be able to participate in interscholastic debate again. Last year, Frank gave the address of welcome to visiting high-school speakers. He talked about the importance of training in speech. His address would have made any one in our profession realize what an important effect teaching speech can have on the lives of people. During the speech institute conducted by the University of Wisconsin and the University Extension Division, members of the visiting staff called on Frank in his home. They agreed that he is an unassuming, cheerful, intelligent, witty fellow. His determination and spirit are to our faculty and student body an inspiring story of success in spite of a severe handicap.

Because of war restrictions these intercommunication sets have not been produced commercially up to the present time, but the "teach-a-phone" is an experimental instrument to remember. It is far from perfect. It causes peculiar problems, especially in courses which emphasize visual as well as auditory types of instruction. Nevertheless, Frank and his fellow students and his teachers believe that the "teach-a-phone" is worth the trouble, because it is making college education possible for Frank.

AN APPRAISAL OF HIGH-SCHOOL SPEECH

IRENE E. MEHLHOUSE
Senior High School, Mankato, Minnesota

PERHAPS you are one of the many high-school speech teachers who are so busy during the year with a program of varied activities that you have no time to evaluate your speech courses and determine what type of students enroll and for what reasons. If you are, then you may be interested in learning what a speech teacher in one of the larger Minnesota towns discovered in answer to these questions while doing research work toward an advanced degree.

To determine what type of students enroll for speech, the 1943 graduating class list of 190 was given to the high-school faculty who were requested to check with a plus sign the 25 students most likely to be successful in later life and with a minus sign the 25 showing the least chance of future success. After recording the faculty rating of both groups, each student's I. Q. was secured from the high-school files along with a list of his extracurricular activities and his classification as a speech or a non-speech student.

In the successful group of 25 students, it was found that 19 had taken speech. Fifteen of these had taken both Speech I and II while four took Speech I only. In the unsuccessful group eight had taken speech, seven taking both Speech I and II with only one taking Speech I. This shows that more of the better group take speech, 76 per cent to be exact; while only 32 per cent of the unsuccessful were speech students.

The average I. Q. of the successful group was 118.91 and of the unsuccessful group, 104.72. Comparison showed, however, that the averages and differences in I. Q.'s of successful and unsuccessful as well as speech and nonspeech groups were not great enough to justify any superiority of one over the other in this category.

Scattergrams of the extracurricular activities showed a total of 44 activities participated in by the successful group, 40 of them by speech people with 24 of them being speech activities. The non-speech people took no part in speech activities. The unsuccessful group participated in eight activities, five of them by speech people, only one being a speech activity. These facts indicate that in Mankato High School students not in speech classes fail to participate in extracurricular speech activities, while students in speech classes are active in varied types of activities.

To gain a further appraisal of the Mankato speech courses two questionnaires of 14 questions each were given to all juniors and seniors, one to those having had speech and the other to those who had not. Out of 369 questionnaires, 303 were returned; 90 had had speech and 213 had not. The conclusions gained from the questionnaires can best be summarized by abbreviated answers to the following questions:

(1) *Why do students take speech?*

Students take speech for individual development. It is their aim to gain self-confidence and to learn to speak in front of a group with ease. There is a small percentage of students who take it for an extra subject, to avoid a semester of English, or because it was required in schools from which they came. The majority feel their personal need for speech. They, more than their families or friends, deserve the credit for enrolling in speech.

(2) *Why do students fail to take speech?*

Their reasons for not taking it are psychological; they dislike speaking of any kind, they have a fear of it, or they have no particular interest in it. Then there are those who can give no reason for not taking it. Their interest in it has not been aroused nor do they realize the entire benefits of a speech course. There are some who have other curriculum demands or preferences. It appears that there is no prejudice against speech as taught nor do students report unfavorable reactions against taking it from either their families or from other students having had it.

(3) *Is speech considered a snap course and taken because it is a snap course?*

Speech is definitely not a snap course in the minds of Mankato speech students. They agree that it not only takes time and effort in preparation of assignments, but that it takes courage as well to face a group. Some even declare it takes as much time as mathematics or the so-called "tougher" subjects. A few state that it isn't actually hard but requires definite preparation. According to the questionnaire replies, students who enroll in speech thinking they are getting a snap course soon change their minds.

(4) *How should speech be scheduled in the curriculum?*

Speech students say speech should be a separate course; only a small percentage believe speech should be combined with English. A larger number of nonspeech students mention its combination with English, but they discount their answers by saying that English cannot supply sufficient speech benefits. Political science, history, Latin, journalism, and shorthand are other subjects mentioned as having possible speech benefit, but the majority feel that speech should not be combined with any other subject in the curriculum. It should be offered as a separate course to provide the greatest amount of speech improvement for the students enrolled.

(5) *In what way, if at all, do students improve in speech as a result of classroom training?*

They say they now have self-confidence and are able to stand in front of an audience and talk. Along with the factor of poise they include the social value of speech. They can more easily meet and converse with people. Even the majority of the nonspeech group, who apparently know little about the content of the speech courses, feel that speech would afford them definite personality gains.

(6) *How shall class procedure be improved?*

In answering this question they offer few suggestions for any change. Some of them urge "more extemporaneous speaking," "more impromptu speeches," "more short speeches," indicating that students value every speaking opportunity possible.

(7) *In what way does the speech course prepare the student for life vocations?*

Students don't refer especially to occupational benefits to be gained from speech; yet some speak of speech as an aid in college, in business, in teaching, or in nursing. The nonspeech group also appreciate the possibility of some vocational benefit from speech in the fields of journalism, dietetics, voice training, teaching, nursing, law, modeling, fashion design, the navy, radio announcing, and stenography. It appears that speech students are more concerned with the immediate benefits of personality gain than they are with future occupational values.

The all-important factor of poise necessary in everyday life seems to be the chief benefit speech students gain in preparing themselves for life vocations.

Thus through student opinion speech teachers can evaluate their courses, which are usually electives that depend almost entirely on student approval. Some instructors may feel that gaining such opinion is, figuratively speaking, like putting one's head on the chopping block and handing the axe to one's students, but if our high-school speech courses aren't offering our students practical lifetime benefits, the sooner we discover why not, the better for all.

Educators have said that after the present world conflict is ended we can expect difficult days of reappraisal of all educational procedures. Speech, along with other high-school subjects, will likely be forced to prove its worth. As speech teachers we should be the ones to explain what it can do. Why not hasten now to appraise our own efforts in behalf of speech? Thus would we strengthen our speech courses by removing any prevailing weaknesses and thereby justify the existence of speech in the postwar high-school curriculum.

SPEECH IN TEACHER EDUCATION

COMMITTEE ON TEACHER EDUCATION[1]

THE Committee on Teacher Education appointed by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH in 1942 undertook as one of its projects a survey of the place of speech in the educational program of teachers colleges. In order to facilitate the study a list of the teachers college in the United States was compiled from the *Educational Directory, 1941, Bulletin 1941, No. 1, Federal Security Agency, United States Office of Education.* Since the list was long, it was decided to limit the study by including in the research only those teachers colleges which are controlled by the state government and accredited by the American Association of Teachers Colleges. One hundred and thirty-eight teachers colleges were found to meet the standard set.

An inquiry blank was then formulated. It included questions eliciting information concerning: (1) the use of speech tests; (2) a major or minor offering in speech; (3) the speech courses offered; (4) the opportunities and activities provided for practice teaching and clinical service; (5) the service program in speech (courses offered for or required of all students); (6) the extracurricular program; (7) teaching personnel; (8) limitations in program, and (9) suggestions for improvement of the speech program.

The inquiry blank was sent to each of the 138 teachers colleges located in 37 different states. Several states (Delaware, Florida, Idaho, Maine, Nevada, Ohio, Rhode Island, South Carolina, Utah, Vermont, Wyoming) were not included, either because there is no teachers college in these states or because the teachers colleges in existence in some of the states do not fulfill the requirements for selection.

Eighty-two teachers colleges, or 59 per cent of the number invited to participate in the study, reurned the questionnaires. A wide geographical area is represented.

[1] Members of the Committee on Teacher Education who served from 1942 to 1944 were: Mabel C. Allen, Illinois State Normal University; G. E. Densmore, University of Michigan; Ernest H. Henrikson, University of Colorado; D. W. Morris, State Teachers College, Terre Haute, Indiana; Magdalene Kramer, Teachers College, Columbia University.

About one-fourth of the cooperating institutions are located in the middle Atlantic states; slightly more than a fifth in the East North Central area; slightly more than a sixth in the South Central states; and about one-seventh in the West North Central states. The South Atlantic and the Pacific states are each represented by slightly less than one-tenth of the group; the mountain states by a twentieth; and the New England states by a fiftieth of the participating colleges.

With the exception of a normal school, all of the cooperating institutions are teachers colleges. In the discussions following, when the term teachers college is used, it will refer to all the institutions included in the study. The speech program in 39 (48 per cent) of these colleges is organized and administered by the English department; in 34 colleges (41 per cent) by the speech department. In two institutions the program is sponsored by the English-Speech department; in two other colleges by the department of Languages and Literature. Two of the responses indicated that the college administration is responsible for the program. Only two colleges did not indicate the department that administers the speech program.

THE SPEECH PROGRAM

The Speech Test

Many teachers colleges have already in operation or are in the process of formulating programs for selective admission and for orientation of the student to the college curriculum. The American Association of Teachers Colleges adopted in 1942 the recommendations of the Standards Committee, which included the proposal that "tests to determine quality of voice, use of oral English, and defects of speech, be given consideration in the process of selection of students for teachers colleges."[2] Consequently, it was thought advisable to inquire into the practices concerning the administration of a speech test.

Replies indicate that approximately 45 per cent of the institutions require entering students to take a speech examination, while about 55 per cent have no such requirement, although some of the latter group may give a speech test sometime during the student's first college year. In response to the question concerning the type of speech test given, many colleges reported more than one kind of speech experience as the basis of the test. [No response—36 colleges (44 per cent).] Of the 44 colleges (54 per cent) either requiring a test upon entrance or offering one later in the student's program, about half favor the reading aloud of selected paragraphs and of groups of sentences. About a fifth reported that the reading of lists of words is one method employed. Five or fewer colleges stated that the following speech experiences are used as a basis for evaluation: the reading of a story, the recording of a speech, speaking impromptu, conversing briefly, or participating in an interview.

Only 15 institutions (18 per cent) give the speech test prior to admission; eight (approximately 10 per cent) give the test during the first week of the term. [No response—39 colleges (48 per cent).] The test is administered some time during the first quarter in six (7 per cent) of the colleges, and sometime during the first semester in 13 (approximately 16 per cent).

About 66 per cent of the colleges did not indicate whether or not students with speech defects are barred from entrance. Eleven (13 per cent) of the colleges reported that a speech defect is not

[2] The American Association of Teachers Colleges, *Twenty-Second Year-book*, 1943. p. 136.

a barrier to entrance, while 14 (17 per cent) indicated that students with speech defects are not admitted. It is interesting that nine of the fourteen so reporting are institutions requiring the test previous to admission.

The answers to questions eliciting information concerning classification of students and work required on the basis of the results of the speech test indicate that only in few instances are students classified into groups—for example, into three groups: Good, Fair, Poor. There does, however, seem to be a decided tendency for colleges that give a speech test to provide remedial help for students with speech inadequacies, through speech clinics, fundamental speech courses, or through special conferences.

The passing of a speech test is part of the eligibility requirements for student teaching in only 16 colleges (20 per cent). [No response—10 colleges (12 per cent).] However, in seven colleges (9 per cent) students must have passed successfully a speech course in order to be eligible for student teaching. There is no speech requirement for qualification as a student teacher in 49 colleges (60 per cent).

Some teachers colleges, 14 in number (16 per cent), require students to pass an oral speech test in order to qualify for graduation. Nine of these fourteen are institutions that also require a speech test for entrance. These are, however, not the same nine that bar students with speech defects. Only three institutions are duplicated. Approximately 75 per cent of the institutions reported no such requirement.

Major and Minor in Speech

Major. A major program in speech is offered by 29 (35 per cent) and not offered by 50 (61 per cent) of the colleges. [No response—3 colleges (4 per cent).] Practice varies as to the number of semester or quarter hours in speech required for a major. Eight colleges require 24 semester hours; three require 32 semester hours. In the remaining institutions offering a major, requirements vary from 24 quarter hours to 28 semester hours.

Of the 29 colleges reporting a major, 25 stated that many students elect English as a minor while 21 colleges indicated social studies as the subject most often combined with a major in speech. About a third of the group mentioned music, and an equal proportion fine arts. Other subjects reported in order of frequency are: health education, elementary education, education, home economics, business education.

Minor. A minor in speech is offered by 46 (56 per cent), and not offered by 33 (40 per cent) of the colleges. [No response—3 colleges (4 per cent).] Fourteen (17 per cent) of the colleges offering a minor require 18 semester hours in speech; four (5 per cent), 16 semester hours; three (about 4 per cent), 15 semester hours; three, 12 semester hours. Seven (9 per cent) of the institutions require 24 quarter hours, while three others require 18 quarter hours. Practice in this respect in the other colleges offering a minor in speech varies from a requirement of 12 quarter hours to 24 semester hours.

All but one of the 46 colleges offering speech as a minor reported that many students combine the minor in speech with a major in English. Thirty-five institutions indicated social studies as the major often chosen; 18 mentioned music; 14, fine arts; nine, elementary education. Other major subjects stated are in the order of frequency: education, science, mathematics, home economics, physical education, secondary education, library science, industrial arts, commerce.

Courses Offered in Speech

The inquiry blank included a section asking for information about the courses in speech which are offered by the teachers colleges. Each college was requested to list the courses offered in each of the following areas: Fundamentals of Speech, Voice and Diction, Phonetics, Oral Interpretation of Literature, Choral Dramatics, Speech Fundamentals, Oral Interpretation of Literature, Speech Correction, Public Speaking, and Argumentation and Debate. Some colleges reported that they offer more than one course in each area. A marked lack of uniformity characterizes the nomenclature. Various titles are given to courses that apparently are developed around the same content. From the data in Table II it may also be concluded that there is wide divergence in practice so far as the course requirement for a major and a minor in Speech is concerned.

TABLE I

COURSES IN SPEECH OFFERED BY THE TEACHERS COLLEGES

Areas in Speech	Colleges Reporting Courses		Number of Courses Reported	Number of Colleges Requiring One or More Courses in Each Area for:	
	No.	Per Cent		Major in Speech	Minor in Speech
Dramatics	72	87.80	166	24	33
Fundamentals of Speech	72	87.80	78	26	37
Oral Interpretation of Literature	55	65.85	64	24	27
Speech Correction	49	59.76	64	21	19
Public Speaking	46	56.10	61	16	14
Argumentation and Debate	45	54.88	60	17	17
Drama	40	48.78	72	4	5
Voice and Diction	30	36.59	30	12	14
Methods	26	31.71	34	15	12
Student Teaching	21	25.61	21	15	10
Radio	21	25.61	26	7	4
Discussion	20	24.39	22	8	4
Phonetics	19	23.17	19	8	9
Choral Speaking	16	19.51	19	3	1
Speech Psychology	12	14.63	12	5	3
Speech Science	11	13.41	14	5	4

Speaking, Radio, Public Speaking, Argumentation, Discussion, Drama, Dramatics, Speech Correction, Speech Science, Speech Psychology, Methods, Practice Teaching. Further data were requested concerning the credit assigned to each course, the type of course (quarter, semester, or year), the courses required for major and minor, the courses which may be elected by any student.

Replies indicate that there is an extensive offering of speech courses in the teachers colleges. It may be observed from Table I that 50 per cent or more of the colleges reported courses in

Fundamentals of Speech

Courses in fundamentals of speech were reported by 72 institutions (88 per cent). [No response—10 colleges (12 per cent).] Six of the colleges answering listed two courses each. The title most frequently mentioned (41 colleges) for courses in this area is "Fundamentals of Speech." One of the colleges stated that a continuation course in fundamentals of speech is offered in addition to the

TABLE II

COURSES REQUIRED FOR MAJOR AND MINOR IN SPEECH

Title of Course	Number of Colleges Requiring Course for Major	Number of Colleges Requiring Course for Minor
FUNDAMENTALS OF SPEECH		
Fundamentals of Speech	19	26
Public Speaking	2	3
Essentials of Speech	1	1
Fundamentals	1	1
Platform Speaking	1	1
Oral Reading	1	1
Freshman English	1	1
Introductory Public Speaking	1	1
Elements of Speech	1	0
Fundamentals of Speech—Continuation course	1	0
Speech	0	1
Basic Principles of Speech	0	1
Basic Fundamentals of Speech	0	1
DRAMATICS		
Play Production	16	23
Acting	3	2
Advanced Play Production	3	1
Dramatic Production	2	2
Elementary Dramatics	2	2
Dramatics	1	3
Community Drama	1	1
Stagecraft	1	1
College Theatre Activities	1	1
Advanced Dramatics	1	1
Dramatic Production: Directing and Acting	1	1
Stage Production	1	1
Fundamentals of Drama	1	1
Dramatic Production: Technical	1	0
Advanced Dramatic Production	1	0
Basic Stagecraft	1	0
Advanced Stagecraft and Puppetry	1	0
College Play	1	0
Drama for Elementary Grades	1	0
Drama	0	1
Auditorium	0	1
One of three courses: Play Production; Acting, Directing and Make-Up; The One-Act Play	0	1
DRAMA		
Drama	1	2
History of Drama	1	1
Dramatic Literature	1	1
Advanced Dramatics[3]	2	0
Elementary Dramatics[3]	1	1
Acting[3]	1	0
Modern Drama	0	1
World Drama	0	1
One-Act Plays	0	1
Shakespeare	0	1
ORAL INTERPRETATION OF LITERATURE		
Oral Interpretation	10	12
Interpretative Reading	6	9
Oral Interpretation of Literature	2	4
Interpretation	2	1
Dramatic Interpretation	2	0
Oral Interpretation and Acting	1	1
Advanced Interpretation	1	0
Interpretative Speech	1	0
CHORAL SPEAKING		
Verse Speaking	1	0
Choric Speech	1	0
Verse Choir	1	0
Choral Speaking	0	1
PUBLIC SPEAKING		
Public Speaking	6	7
Advanced Public Speaking	5	2
Extempore Speaking	2	0
Business and Professional Speaking	2	1
Extemporaneous Speaking	1	2
Platform Speaking	1	1
Fundamentals of Public Speaking	1	1
Persuasive Speaking	1	0
Salesmanship and Business Speech	1	0
Public Address	1	0
Practical Forensics	1	0
Business Speech	1	0
Forms of Public Address	0	1
Advanced Speech	0	1
ARGUMENTATION		
Argumentation and Debate	8	7
Debate	3	4
Argumentation	2	2
Discussion and Debate	2	2
Introduction to Debating	1	1
Intercollegiate Forensic Activities	1	1
Nature of Proof	1	0
Debate Squad	1	0
Intercollegiate Debate	0	1
Public Discussion and Debate	0	1

[3] The courses so titled should be included in Dramatics rather than in Drama, but they were reported as Drama courses and thus are so reported here.

Title of Course	Number of Colleges Requiring Course for Major	Number of Colleges Requiring Course for Minor
DISCUSSION		
Public Discussion	2	1
Discussion	1	1
Principles and Methods of Group Discussion	1	1
Public Discussion and Debate	1	1
Practical Speech Making	1	0
Seminar in Debate	1	0
Debate	1	0
RADIO		
Radio Production	3	0
Radio	1	1
Radio Speaking	1	1
Radio in the Classroom	1	1
Radio Appreciation	1	0
Radio Speech	0	1
VOICE AND DICTION		
Voice and Diction	5	7
Voice and Phonetics	3	2
Voice Science	2	1
Improvement of Voice and Diction	1	1
Speech (number)	1	1
Training of Speaking Voice	0	1
The Speaking Voice	0	1
PHONETICS		
Phonetics	8	7
English Phonetics	0	1
Speech Re-education	0	1
SPEECH CORRECTION		
Speech Correction	10	7
Speech Problems	4	5
Speech Pathology	3	2
Principles of Speech Correction	2	1
Speech Re-education	1	1
Correction of Functional Speech Disorders	1	1
Correction of Speech Disorders	1	0
Advanced Principles of Speech Correction	1	0
Introduction to Speech Correction	1	0
Major Speech Disorders	0	1
Corrective Speech	0	1
Correction of Major Speech Defects	0	1
Correction of Minor Speech Defects	0	1
SPEECH SCIENCE		
Anatomy and Physiology of Speech and Hearing	1	1
Techniques in Speech Correction	1	1
Speech Clinical Procedures	1	1
Speech Clinic	1	1
Survey of Speech Literature	1	1
Basic Voice and Speech Science	1	0
Speech Pathology	1	0
Voice Science	0	1
PSYCHOLOGY OF SPEECH		
Speech Psychology	2	2
Psychology of Speech	1	1
Physiology and Hygiene of Speech	1	0
Role of Speech in the Educative Process	1	0
METHODS		
Methods	3	1
Teaching of Speech	2	3
Teaching Speech in Elementary School	2	3
Teaching Speech in Secondary School	2	2
Teachers Course in Speech	2	1
Methods in Drama and Interpretation	1	1
Problems in Speech Training	1	1
Teaching Public Speaking and Debate	1	1
Curriculum Materials	1	1
Speech in the Grades	1	0
Speech Arts in Secondary School	1	0
Methods in Speech Arts	1	0
Speech Methods for High School	1	0
Teaching Course	1	0
Speech for the Elementary Teacher	0	1
Speech Methods	0	1
How to Teach Speech	0	1
STUDENT TEACHING		
Practice Teaching	8	6
Student Teaching and Conference	2	1
Cadet Teaching	1	1
Directed Teaching	1	1
Clinical Practice	1	1
Practicum	1	0
Teaching of Speech	1	0

first course. Following is a list of the titles reported more than once and the number of times each was mentioned:

Speech (with number)	6
English (with number)	4
Speech	3
Essentials of Speech	3
Public Speaking	3
Oral English	2
Basic Principles of Speech	2

Other titles listed only once are: Speech Principles, Elements of Speech, Basic

Fundamentals of Speech, Fundamentals, Fundamental Speech for Teachers, Fundamental Speech for Freshmen, Reading and Speech, Reading and Speaking English, Oral Reading, Platform Speaking, Introductory Public Speaking, Spoken English, Freshman English. Practice varies so far as the length of the course is concerned, a semester course being reported 29 times; a quarter course 26 times; and a year course 6 times.

Of the 29 colleges offering a major in speech, 26 indicated a course in speech fundamentals as required; three of the 26 require two courses in the fundamentals area. Thirty-seven of the 46 colleges offering a minor in speech require a course in speech fundamentals; one of the colleges specified that two courses are required.

The Speech Arts

Dramatics. The highest number of course offerings in any area is in Dramatics. A total of 166 courses were reported by 72 (88 per cent) colleges. [No response—9 colleges (11 per cent). One college checked the question.] Thirteen colleges indicated that they offer two courses in Dramatics; ten specified three; six reported four; seven stated five; and three reported six courses. The titles of courses in dramatics mentioned more than once and the number of times each title was mentioned appear in the following list:

Play Production	39
Directing	10
Costume and Make-up	10
Dramatic Production	9
Stagecraft	8
Stagecraft and Scenic Design	7
Acting	7
Creative Dramatics	7
Community Drama and Pageantry	7
Dramatics	6
Advanced Play Production	6
Advanced Dramatics	4
Acting and Production	3
Elementary Dramatics	3
Children's Playwriting and Production	3
Drama Workshop	2
College Theatre	2
Dramatic Art	2
English (number)	2

Other courses in dramatics reported only once are: Introductory Dramatic Art; Stage Production; Theatre Arts; Directing and Rehearsing of Plays; Directing, Little Theatres; Advanced Stagecraft; Fundamentals of Drama; Basic Stagecraft; Dramatics and Stagecraft; Lighting and Design; Development of the Theatre; College Theatre; College Play; Special Problems in Drama; Dramatic Club; Playwriting and Production; Playmaking; Pantomime; Pageantry; Problems in Dramatics and Interpretation; Dramatic Reading of Plays; Play Reading, Cutting and Production; Story Telling; One-Act Plays; High-School Dramatics; Drama for the Elementary Grades; Motion Picture and Radio; Expression; and Speech (number). The semester course seems to be favored as it was checked 70 times; the quarter course is next highest in favor, being checked 46 times. A year course was reported only nine times.

A requirement of one or more courses in dramatics for a major in speech was reported by 24 colleges: one course is required by 14 colleges; two courses, by six colleges; three courses, by three colleges; and five courses, by one college. A similar requirement for a minor in speech is mentioned by 33 colleges; one course is required by 27 institutions; two courses, by four institutions; three courses, by one institution; and five courses, by one institution.

Drama. An extensive offering in drama is also given. Forty colleges [No response—38 colleges (46 per cent); 4 col-

leges sent comments but did not give titles of courses] (49 per cent) signified that there are 72 courses in drama in their curricula. Twelve of the colleges reported that they offer two courses in drama; seven colleges, three courses; and two colleges, four courses. The titles of courses appearing the most frequently and the number of times each was reported are as follows:

Modern Drama	18
Shakespeare	14
History of Drama	6
Drama	4
Introduction to Drama	3
Elizabethan Drama	3
British and American Drama	2
World Drama	2
One-Act Plays	2
Dramatic Art	2
Dramatic Production	2
Advanced Dramatics	2

Courses noted only once are: Survey of Drama, Development of English Drama, Contemporary Drama, Contemporary Theatre, Modern Continental Drama, Dramatic Literature, Children's Drama, Theatre and Society, Playwriting, Dramatics, Elementary Dramatics. The courses are checked as semester courses 31 times; as quarter courses 17 times; and as year courses four times.

Only four colleges offering a major in speech require courses in drama for a major; one of the four colleges requires two courses; one requires three courses. For a minor in speech five colleges require courses in drama; one college specified a requirement of two courses; one college, four courses.

Oral Interpretation of Literature. It is interesting to note that 55 colleges [No response—25 colleges (32 per cent). One college forwarded a comment and one merely checked the question] (66 per cent) reported courses in the Oral Interpretation of Literature. Since five colleges revealed that they offer two courses in this area, and two that they offer three courses, a total of 64 courses is revealed. The titles of courses specified the most often and the number of times indicated are:

Oral Interpretation	20
Interpretative Reading	11
Oral Interpretation of Literature	7
Advanced Interpretation	6
Interpretation	5
Dramatic Interpretation	3
English (number)	2

Courses reported by only one institution are: Interpretative Speech, Fundamentals of Interpretation, Advanced Interpretative Reading, Reading Aloud, Public Reading and Interpretation, Oral Interpretation and Acting, Oral Interpretation of Drama, Oral Expression, American Literature and Expression, Speech (number). A semester course was reported 26 times; a quarter course, 20 times; and a year course, three times.

A course in Oral Interpretation of Literature is required for a major in speech by 24 colleges (29 per cent), two courses being required by one of the group. A similar course is required for a minor by 27 colleges (33 per cent).

Choral Speaking. Nineteen courses in Choral Speaking were reported by 16 colleges (20 per cent). [No response—61 colleges (74 per cent); 5 colleges sent comments but listed no courses.] One college indicated that it offers three courses in the area. "Choral Speaking" (specified by seven colleges) and "Verse Choir" (indicated by two colleges) are apparently the most popular titles for courses. Other titles reported are: Choric Speaking; Verse Speaking; Choral Speech; Choric Speech; Choral Reading; Rhythm, Pantomime and Choric Verse; Rhythm, Pantomime, and Choric Verse, Advanced; Children's Literature; and Speech (number). Only one college offers a year course in choral speaking. A

semester course was checked nine times and a quarter course four times.

Choral Speaking is not required by many colleges for a major or a minor in speech. Only three colleges require it for a major and one for a minor.

Public Speaking. Sixty-one courses in Public Speaking were reported by 46 colleges (56 per cent). [No response—33 colleges (40 per cent). Three colleges replying did not mention specific courses.] Eight of the colleges indicated that the offering in Public Speaking includes two courses; two colleges mentioned three courses, and one college four courses. The titles of courses checked the most often and the number of times checked are as follows:

Public Speaking	21
Advanced Public Speaking	8
Extemporaneous Speaking	4
Public Address	3
English (number)	3
Fundamentals of Public Speaking	2
Platform Speaking Advanced	2
Extempore Speech	2
Business and Professional Speaking	2

Other courses in public speaking which were reported only once are: Persuasive Speaking, Forms of Public Address, Speech Composition, Advanced Speech, Advanced Speaking, Advanced Public Speaking and Reading, Speech in Group Activities, Evolution of Oratory, American Oratory, Intercollegiate Oratory, Practical Forensics, Salesmanship, Business Speech, Speech (number). A semester course was reported the most frequently (23 colleges); a quarter course was mentioned 17 times and a year course five times.

Sixteen colleges offering a major in speech require a course or courses in public speaking; one of these colleges requires two courses, and three colleges require three courses in public speaking for a major. Fourteen colleges require the same type of course for a minor in speech; one of the 14 stated that three courses were required for a minor.

Argumentation. Courses in Argumentation numbering 60 were reported by 45 colleges (55 per cent). [No response—34 colleges (41 per cent); three colleges commented but reported no courses.] One course is offered by 33 colleges; two courses by nine colleges; and three courses by three colleges. The titles of courses reported the most frequently and the number of times reported are:

Argumentation and Debate	22
Debate	8
Argumentation	5
Intercollegiate Debate	5
Discussion and Debate	2
Introduction to Debating	2
Advanced Debate	2
Persuasion	2

Other courses in argumentation mentioned only once are: Argumentation and Discussion, Public Discussion and Debate, Theory and Practice in Debate, Practice in Debating, Nature of Proof, Intercollegiate Forensic Activities, Practical Forensics, Debate Squad, Debate Seminar, Intercollegiate Oratory, Oratory, English (number). A quarter course is reported in 19 instances, and a semester course in 17 instances. A year course was mentioned only five times.

The requirement of courses in argumentation for a major in speech was specified by 17 colleges (21 per cent). Most of the 17 colleges require only one course, although two of the number require two courses. A similar course is part of the minor requirements in 17 colleges (21 per cent). One of these colleges requires two courses in argumentation.

Discussion. A number of colleges, 20 to be exact (24 per cent), [No response—58 colleges (71 per cent). Four colleges gave only comments] offer a total of 22 courses in Discussion. Two colleges offer two courses each. The following titles indicate that some courses seem more related to debate than to discussion.

Nevertheless, the titles and the number of times reported are:

Public Discussion	3
Discussion	2
Debate	2
English (number)	2

Other courses in this area reported only once are also entitled: Discussion Technique, Techniques of Discussion, Forum Discussion, Organized Discussion, Principles of Discussion, Principles and Methods of Group Discussion, Student Forum, Propaganda Analysis, Advanced Debate, Advanced Extempore Speaking, Intercollegiate Extempore, Practical Speech Making, Seminar in Debate. So far as the length of the course is concerned, the group responding is equally divided in reporting quarter, semester, and year courses.

Only eight colleges (10 per cent) offering a major in speech, and four offering a minor, require a course in discussion.

Radio. Courses in Radio are included in the curriculum of 21 (26 per cent) colleges. [No response—58 colleges (71 per cent). Three colleges responding gave only comments.] One college reported three courses and one four courses in radio. The courses in radio have a wide variety of titles, which are as follows:

Radio Production	5
Radio Workshop	4
Radio Speech	3
Radio Speaking	3
Radio	2

Titles reported once are: Radio Drama, Radio and Sound Equipment in the Classroom, Radio in the Classroom, Radio in Education, Radio Law, Radio Presentation, Radio Appreciation, Introduction to Radio Speaking, Advanced Radio Speech. A semester course was reported most frequently, a quarter course was mentioned six times, and a year course twice.

Courses in radio are required for a major in speech in seven institutions and for a minor in four colleges.

The Speech Sciences

Voice and Diction. Although some institutions include a study of voice and diction in the course "Fundamentals of Speech," apparently many offer separate courses, as 30 colleges (37 per cent) reported having in their curriculum one course in Voice and Diction. [No response—49 colleges (60 per cent); three colleges replying gave only comments.] The course is listed by various names as the following list of titles and the number of colleges using the title will indicate:

Voice and Diction	15
Voice and Phonetics	3
Voice Science	2
Speech (number)	2

Other titles reported by at least one college are: The Speaking Voice, Speech Improvement, Voice and Speech Correction, Training of Speaking Voice, Improvement of Voice and Diction, Interpretation and Diction, Art of Interpretation, Contemporary Literature and Expression. A semester course is reported by 16 colleges, a quarter course by six colleges, and a year course by two colleges.

For a major in speech a course in voice and diction is required by 12 colleges, for a minor in speech by 14 colleges.

Phonetics. The curriculum of 19 colleges (23 per cent) [No response—54 colleges (66 per cent); 9 colleges responding gave only comments] includes one course in Phonetics. The titles of the courses reported might lead the reader to infer that some courses reported as phonetics include other phases of speech. In 13 of the 19 colleges the course is entitled "Phonetics." In the remaining six colleges the following titles are used: English Phonetics, Speech Correction

and Phonetics, Speech Re-education, Spoken, English, Teaching of Speech, Speech (number). Twelve colleges listed the course as a semester course. A few colleges reported a quarter course, and only one a year course. The course mentioned as a year course is the one entitled, "Speech Correction and Phonetics."

Not many colleges require a course in phonetics for a major or a minor in speech; only eight colleges (10 per cent) specified such a requirement for a major and nine (11 per cent) for a minor.

Speech Correction. A total of 64 courses in speech correction is offered by 49 colleges (60 per cent). [No response—32 colleges (39 per cent). One college responding gave only comments.] Two courses in this area are offered by 15 of the colleges. The courses most frequently listed are:

Speech Correction	22
Speech Problems	7
Speech Pathology	5
Speech Clinic	3
Clinical Procedures	3
Correction of Speech Disorders	3
Speech Re-education	2
Principles of Speech Correction	2
Speech Correction for Elementary School Teachers	2
Introduction to Speech Correction	2

Courses in this area mentioned by only one institution are: Speech Rehabilitation, Corrective Speech, Major Speech Disorders, Correction of Functional Speech Disorders, Correction of Major Speech Disorders, Correction of Minor Speech Disorders, Speech Correction and Phonetics, Advanced Principles of Speech Correction, Introduction to a Remedial Program in Speech, Speech Correction and Clinic, Advanced Speech Re-education, Speech Improvement for Teachers, Speech Improvement for Children. A semester course was reported 27 times, and a quarter course 20 times. A year course was specified only twice.

Courses in speech correction are required for a major by 21 colleges. Two courses are required by three of the colleges. For a minor in speech, courses in speech correction are required by 19 colleges; two courses are specified as essential by two institutions.

Besides courses in speech correction, many teachers colleges provide speech clinics or speech remedial laboratories [No response—22 colleges (27 per cent)] which serve a two-fold purpose: (1) to aid individuals with different kinds of speech defects to secure remedial treatment and (2) to provide a program through which students may gain practical experience in diagnosis and treatment of speech defects.

Almost two-thirds of the colleges (50 in number—61 per cent) provide clinical assistance for college students with speech inadequacies, and a slightly smaller number (44 colleges—54 per cent) offer the same assistance to children in the demonstration or training school. Children in the community may receive remedial help through a speech clinic in 24 colleges (29 per cent), while adults in the community may receive the same type of help in 14 colleges (17 per cent). Students specializing in speech may have an opportunity to undertake student teaching in a speech clinic in 25 colleges (30 per cent).

The opportunities provided prospective teachers of speech through the speech clinic are varied. [No response—32 colleges (39 per cent).] Students are permitted to observe diagnoses of speech defects in individual cases in 40 colleges (49 per cent) and to observe demonstrations of remedial lessons in 36 colleges (44 per cent). Supervised practice in making diagnoses and in giving remedial lessons to individuals is offered in about 45 per cent of the colleges. Furthermore, experience in teaching groups of speech

defectives, supervised by a regular teacher, is offered in 22 colleges (27 per cent). Observation of the administration of speech tests and practice in giving the tests are also part of the clinical program in about 35 per cent of the colleges. Other opportunities offered through the speech clinic, according to reports are: experience with a travelling clinic; use of the audiometer; and conferences with physicians.

Speech Science. Eleven colleges (13 per cent) [No response—68 colleges (83 per cent); three colleges responding gave only comments or a check] signified that they offer courses in speech science. However, it may be inferred from the titles that some of the courses listed fall more rightly in the areas of speech correction or phonetics. One college reported three courses in speech science, and one two courses. Only one course, "Speech Pathology," was mentioned more than once and then only three times. The courses indicated are: Voice Science, Basic Voice and Speech Science, Anatomy and Physiology of Speech and Hearing, Speech for the Normally Voiced, History of the English Language, American English, Phonetics, Techniques in Speech Correction, Speech Clinic, Speech Clinic Procedures, Survey of Speech Literature. An analysis of the type of course given reveals that a semester course with three semester hours of credit prevails. Only a small number of colleges disclosed other practices.

For a major in speech, four colleges require one course and one college three courses in speech science. For a minor in speech, three colleges require one course and one college three courses in speech science.

Psychology, Methods, and Student Teaching.

Psychology of Speech. Although 15 colleges [No response—66 colleges (80 per cent); one college responding gave only a comment] responded to the question concerning an offering in the Psychology of Speech, three listed courses such as "Creative Dramatics," "Introduction to Speech Correction," and "Applied Phonetics," which seem not to belong in this classification. Courses in psychology which were mentioned are:

Speech Psychology	5
Psychology of Speech	4
Physiology and Hygiene of Speech	1
Role of Speech in the Educative Process	1
Clinical Psychology	1

Most of the colleges replying noted a three-hour semester course as the type in current practice. Few colleges reported a quarter course, and only one college specified a year course.

Only five colleges require a course in psychology of speech for a major, and only three for a minor in speech.

Methods. Courses in methods of teaching speech were reported by 26 institutions (32 per cent). [No response—48 colleges (59 per cent). Two colleges merely checked the question; six colleges listed courses in Speech Correction and Dramatics, which are not included.] One of the colleges stated that three courses in methods are part of its curriculum, while six colleges disclosed an offering of two courses each in this area. The courses most frequently reported and the number of times mentioned are:

Teaching of Speech	4
Teaching of Speech in the Elementary School	4
Methods	3
Teaching Speech in the Secondary School	3
Teachers Course in Speech	2

The following courses were listed only once: How to Teach Speech, Speech Methods, Speech Methods for the High School, Problems in Speech Training, Seminar in Speech Education, Materials of Speech and Dramatics for Secondary

School, Methods of Teaching Public Speaking and Debate, Methods in Speech Arts, Speech Arts in Secondary Schools, Methods in Drama and Interpretation, Coaching Declamation, Speech in the Grades, Speech for Elementary Teachers, Speech Difficulties for Children, Teaching of Reading, Curriculum Materials, Teachers Problems, Teaching Course. A semester course was reported by 16 colleges; a quarter course by 10 colleges, and a year course by two colleges.

A course in methods is required for a major by 15 colleges; one of these colleges requires three courses and three colleges require two courses in methods. A similar requirement for a minor is indicated by 12 colleges; one of the colleges requires three courses, and three require two courses.

Student Teaching. Opportunity to undertake student teaching was reported by 21 colleges (26 per cent). [No response—51 colleges (62 per cent). Two colleges checked the question; eight colleges gave comments.] The course for which a student registers in order to undertake student teaching is reported by various titles. The most popular title is "Practice Teaching," which was mentioned eleven times. "Student Teaching and Conference" was indicated three times, and "Clinical Practice" twice. Other titles specified are: Cadet Teaching, Teaching of Speech, Directed Teaching, Practicum, High School English (Speech Units). A semester course was stipulated by five colleges; a quarter course by the same number, and a year course by three colleges.

Student teaching is required for a major in speech by 15 colleges and for a minor by 10 colleges.

About 40 per cent of the colleges reported that the teaching is undertaken [No response—24 colleges (29 per cent)] either in the elementary division or in the high-school division of the college demonstration school. Slightly less than 20 per cent of the colleges indicated that the city elementary schools provided opportunity for student teaching, while aproximately 30 per cent stated that the city high schools offered the same opportunity. Only seven colleges (9 per cent) stated that students teach under supervision in rural elementary schools; two colleges in county elementary and high schools; two in consolidated elementary schools; one in an affiliated village high school; one in a city junior high school.

Other Areas. Courses reported and not included in the other areas of speech education are: Research in Speech—Thesis Course, Thesis Course for M.A., Semantics, Audiometric Testing, Speech Reading, Recreational Reading, Special Speech for the Handicapped, and Puppetry. The only course in this group specified as a requirement for a major is the course in Semantics. None of the courses was mentioned as a requirement for a minor in speech.

Service Program.

Speech Courses Required of All Students. In some institutions a course in speech is required of all students regardless of their major areas. Such a requirement was reported by 56 colleges (68 per cent), while no requirement of this type was indicated by 21 colleges (26 per cent). [No response—5 colleges (6 per cent).]

Titles of courses required were reported by 51 colleges (62 per cent). [No response—23 colleges (28 per cent); comments were made by two colleges, replies from six colleges were not tabulated.] Ten of these colleges stated two courses are required; two listed three courses; one gave four courses and one indicated

five courses as required. The courses mentioned the most frequently are:

Fundamentals of Speech	31
Public Speaking	8
Speech	3
Essentials of Speech	3
Speech Correction	2
Speech for the Elementary School Teacher	2
Play Production	2
Voice and Diction	2

Other titles mentioned by only one college are: Speech I, Speech II, Reading and Speech, Speech for Teachers, Training the Speaking Voice, Elements of Speech, Basic Principles of Speech, Basic Principles—Reading Aloud, Public Speaking and Discussion, Oral Interpretation (for elementary teachers), Speech Re-education, Correction of Functional Speech Disorders, Speech Improvement for Children, Speech Arts, Children's Play Writing and Producing, English 101, English 202, English (Oral English), Freshman English.

The principal objectives of the speech course required of all students as reported by the colleges may be seen in Table III. [No response—22 colleges (27 per cent).] Other objectives, stated only one or twice are as follows: to understand and appreciate good speech; to give practice in public speaking; to develop ease and poise in any speaking situation; to think logically; to discuss intelligently; to participate in and lead discussions; to develop ability to conduct meetings; to acquire elementary knowledge of speech production, parliamentary law and discussion; to understand speech difficulties of children; to learn how to improve the speech of future students; to enable prospective elementary teachers to be prepared in speech correction; to prepare students to develop speech activities in elementary grades; to overcome personality defects; to develop personality and satisfactory social adjustment; to permit creative urge to have outlet in school.

TABLE III

PRINCIPAL OBJECTIVES OF REQUIRED COURSE IN SPEECH

Objective	Number of Colleges Reporting	Percentage of Colleges Reporting
To develop ability to participate successfully in every-day speech situations	56	68.29
To improve voice and diction for every-day use	54	65.85
To speak effectively from the platform	46	56.10
To eliminate speech defects or faults	43	52.44
To read intelligently and effectively from the printed page	41	50.00
To develop good speech for the classroom[4]	9	10.98

Speech Courses for Elementary School Teachers. Speech courses designed especially for the elementary school teacher were reported by 47 colleges (57 per cent), while 27 colleges (33 per cent) reported no such courses. [No response—7 colleges (9 per cent). One college gave a comment.] The titles of courses offered especially for prospective teachers in elementary schools were given by 42 colleges (51 per cent); [No response—39 colleges (48 per cent). One college gave a comment] nine of these colleges listed

[4] The first five objectives were listed in the questionnaire; the last one was added by nine colleges; each objective stated in the paragraph preceding Table III was inserted by at least one college.

two courses; six colleges three courses; three colleges four courses; and one college five courses. The courses most frequently mentioned and the number of times listed are:

Fundamentals of Speech	9
Speech Problems	6
Speech Correction	6
Teaching Speech in the Elementary School	4
Oral Interpretation	4
Creative Dramatics	4
Choral Speaking	4
Speech for the Elementary School Teacher	3
Speech	3
Speech Re-education	2
Voice and Diction	2
Children's Plays	2
Play Production	2

Other titles of courses reported by only one college are: Speech in the Elementary School, Speech in the Modern Elementary School, Speech Improvement Program for Elementary Schools, Fundamentals of Speech for Teachers, Speech for the Classroom Teacher, Speech Improvement for Teachers, Speech Improvement for Children, Speech Difficulties of Children, Speech Clinic, Methods of Teaching Speech, Methods of Teaching Dramatics and Interpretation, Methods of Teaching Public Speaking and Discussion, Problems in Speech Training, Phonetics, Training of the Speaking Voice, Psychology of Speech, Oral Reading and Story Telling, Reading and Speaking English, Oral English for Teachers, Dramatics, Dramatics for Elementary Grades, Radio for Classroom, Teaching Speech in the Junior High School, Coaching Declamation, Oral Expression.

Extracurricular Program

Since the teacher of speech and dramatics in the majority of colleges devotes considerable time to extracurricular activities, the inquiry blank contained some questions eliciting information concerning the amount of a teacher's time that is given to the extracurricular program and some questions referring to the type of activities in the program.

Responses [No response—15 colleges (18 per cent). Other responses which could not be tabulated—10 colleges (12 per cent)] tend to show that in approximately 25 per cent of the colleges, the teachers give a third; in slightly more than 10 per cent they give approximately a half; in about 5 per cent they give about a fifth of their time. Six colleges (7 per cent) reported that teachers devote a tenth of their time or less to this phase of the work.

Many types of activities were reported, including programs in dramatics, debate, discussion, oral interpretation, choral speaking, radio, and in other areas.

From the number of colleges (75) [No response—7 colleges (9 per cent)] that reported activities in play production, one would judge that these activities are of considerable importance in the college life of the student. Although some colleges give only one play a year, and some as many as 13, the majority offer two, three, or four plays with the most frequently mentioned number being three (26 colleges). It is interesting to note that a large number of students are engaged in dramatic activities during a year. Although the numbers reported range from fewer than 10 to 250, approximately 60 per cent of all the colleges stated that between 25 and 75 students participate in the production of plays in a year. The number of students mentioned as taking part by the largest number of colleges (16) is 50. [No response—9 colleges (11 per cent).]

Only 30 of the colleges (37 per cent) indicated that they produce pageants and operettas. [No response—52 colleges (63 per cent).] Fourteen colleges (17 per cent) stated that the average number

presented during a year is one; thirteen colleges reported two and one college reported three, while two did not give the number. In some of the institutions fewer than 15 students participate in the operettas or pageants, while in others as many as 350, or 500, take part. The entire school was reported as taking part in one instance. The largest number of colleges indicated that between 50 and 100 students engaged in this type of production annually. [No response—55 colleges (67 per cent).]

Dramatic tournaments are sponsored by 27 colleges (approximately 30 per cent) [No response—55 colleges (67 per cent)] 21 of them being responsible for one tournament and two institutions for two tournaments annually. Four of the colleges did not indicate the number sponsored. Student participation in this activity varies greatly—ranging from fewer than 10 students to 150. [No response—57 colleges (70 per cent). Two colleges checked student participation but did not give the number.] Five institutions reported that about 100 students take part; three reported 75 students. Two colleges estimated that 40 students take part; the same number reported both 30 and 25 students. The remaining colleges reporting estimated the number as fewer than 20.

Participation in one dramatic tournament yearly was mentioned by 11 colleges. [No response—69 colleges (84 per cent).] Two colleges that replied did not give the number of tournaments in which they take part. This type of extracurricular experience was reported as drawing yearly between 5 and 80 students, the average being about 30. [No response—69 colleges (84 per cent). Two colleges checked student participation but did not give the number.]

Debate apparently plays an important part in the extracurricular program. In 14 colleges (24 per cent) the number of intramural debates held during a year ranges from 1 to more than 50; the average number reported is 12 debates. [No response—62 colleges (76 per cent).] Six colleges reporting intramural debates did not indicate the number held each year. The average number of students reported as participating in intramural debates is 30, although the numbers mentioned by individual colleges range from 10 to 75. [No response—65 colleges (79 per cent). Three colleges responding did not give specific numbers.]

Intercollegiate debating was reported by a larger group of colleges, namely, 45 (55 per cent). [No response—37 colleges (45 per cent).] Thirty-seven colleges stated that they participate in from one to 200 intercollegiate debates in a year, but the average number in which institutions take part is 22. Eight of the colleges reporting gave no indication of the number of debates held each year. The range of the number of students participating is practically the same as the range of the number taking part in the intramural debates, although the average is somewhat lower—16, in fact. [No response—43 colleges (52 per cent). Four colleges checked student participation but did not give the number.]

Attendance at state tournaments in debating was reported by 31 colleges (38 per cent). [No response—51 colleges (52 per cent).] Five of the colleges reporting did not mention the number of state tournaments in which they take part. Twenty-five colleges (30 per cent) stated they participate in from one to eight state tournaments; 16 of this number mentioned one, and seven two state tournaments. One college indicated participation in more than 100 state tournaments. The average number of students debating in state tourna-

ments, as reported by 23 colleges (28 per cent) is 17. [No response—58 colleges (71 per cent). One college checked student participation but did not give the number.] The range of the numbers reported is from two to 120.

Discussion also seems to be a popular activity in the college program. Twenty-four colleges (29 per cent) indicated that intramural discussions are held. [No response—58 colleges (71 per cent).] The number held each year varies considerably, the range being from one to 56. Four colleges merely checked the question, but did not give a number. One college reported "many" discussions, while two stated discussions were held "occasionally." However, 13 colleges reported that they hold fewer than 10 intramural discussions a year. The average number as reported by 17 institutions is 12. The number of students taking part in intramural discussions as reported by 18 colleges (22 per cent) ranges from four to 150. [No response—63 colleges (77 per cent). One college checked student participation but did not give the number.] One college mentioned that all the students had an opportunity to participate. The average number of students, as reported by 18 colleges (22 per cent) is 32. The majority of the colleges responding listed fewer than 25 students as participating.

Twenty-two colleges (27 per cent) reported having intercollegiate discussions. [No response—60 colleges (73 per cent).] The number held each year ranges from one to 25, the average number being six discussions. According to reports from 21 colleges (26 per cent) 13 students represent the average number taking part in intercollegiate discussions, although one college reported as few as four participating and one college as many as 30. [No response—61 colleges (74 per cent).]

Only eight colleges (10 per cent) reported that they take part in one state tournament in discussion each year. [No response—73 colleges (89 per cent).] One college indicated participation in two state tournaments. The number of students reported as taking part in discussions in state tournaments ranges from three to 25, the average number being 10. [No response—74 colleges (90 per cent).]

A speakers' bureau is maintained by 16 colleges. [No response—66 colleges (80 per cent).] It may be that 19 colleges have a speakers' bureau, for three colleges reported the number of students participating in the activities of the bureau but did not check the question concerning the existence of a bureau. Of the 16 definitely replying, 7 did not indicate the number of programs in which students participate. The number of programs mentioned by the remaining nine colleges ranges from one to 60, the average number being 18. So far as student participation is concerned, the average number of students reported as taking part is 15, with a range from five to 25. [No response—68 colleges (83 per cent).]

Oral interpretation programs are also mentioned as part of the extracurricular activities by 26 colleges (32 per cent). [No response—56 colleges (68 per cent).] While eight colleges do not state the number of oral interpretation programs given during a year, 18 colleges estimate the number to be from one to 25. Half of these colleges report one (3 colleges) or two (6 colleges) programs. According to replies from 21 colleges (26 per cent) the number of students reading on the programs ranges from two to 30. [No responses—59 colleges (72 per cent).] Two of the colleges indicate that the number varies and so cannot be definitely estimated. The average number of students reading is approximately 14.

Choral speaking is reported by 22 colleges (27 per cent). [No response—60 colleges (73 per cent).] Three colleges did not give the number of choral speaking programs offered during the year. Twelve colleges reported one program; four colleges two programs; one college four programs; and two five programs. The number of students participating in the group reading ranges from 10 to 100, the average being 30 students. The number reported the most often (5 colleges) is 20. The estimate is based on replies from 20 colleges (24 per cent).

Assembly programs are also part of the extracurricular activities. The number of programs reported by 37 colleges as being offered per year ranges from one to 50, with an average being 9. [No response—33 colleges (40 per cent). Eleven colleges (13 per cent) checked the question, but did not give specific data. One college reported an "occasional" assembly.] Over half of the colleges reporting indicated that three or fewer assemblies are sponsored by the speech teacher in a year. Apparently assemblies offer opportunities for many students to take part, as 35 colleges reported numbers ranging from five students to 500. [No response—41 colleges (50 per cent). Two colleges checked the answer and four stated the number of students participating varied.] The average number of students reported as participating is approximately 45. Almost 75 per cent of the colleges giving information on this question in-

dents reported as participating by 30 colleges (37 per cent) ranges from four to 600, the average being about 59. [No response—47 colleges (57 per cent). Four colleges replying did not give the number participating.] Over 50 per cent of the colleges that replied estimated the number of students participating as 25 or fewer.

TABLE IV

REGULARLY APPOINTED TEACHERS OF SPEECH IN THE TEACHERS COLLEGES

Number of Teachers	Colleges Reporting Full-time Teachers of Speech		Colleges Reporting Part-time Teachers of Speech	
	Number	Per Cent	Number	Per Cent
0	4	4.88	7	8.54
1	35	42.68	33	40.24
2	19	23.17	7	8.54
3	5	6.10	4	4.88
4	3	3.66	1	1.22
5	1	1.22	0	0.00
7	1	1.22	0	0.00
No response	14	17.07	30	36.59

[No response—60 colleges (73 per cent).] Two colleges replying did not give specific numbers.

Radio programs are given by a large number of the colleges—39 (48 per cent). [No response—43 colleges (52 per cent).] Nine of the colleges responding did not indicate the number of programs presented each year. Based on replies from 30 colleges (37 per cent), the average number of radio productions in a year is 20. However, over half of the 30 colleges reported 10 or fewer programs a year. The range of the number of programs mentioned is wide—from one program to 116 programs. According to replies, the radio programs involve a large number of students. The number of stu-

dicated 30 or fewer students as having the experience of working with assembly programs.

Personnel

A section of the inquiry blank was devoted to questions concerning the teaching staff. In Table IV may be seen the number of full-time and part-time teachers reported by the teachers colleges.

It is interesting to note that approximately 45 per cent of the colleges reported that they have one full-time teacher of speech while approximately 25 per cent reported that they have two teachers of speech. Moreover, 40 per cent stated that they have one part-time instructor in speech.

A study of the combination of full-time and part-time teachers of speech is of value. Fourteen colleges (17 per cent) reported one full-time and one part-time teacher; 13 colleges (16 per cent) reported one full-time teacher only; the same number—13—indicated that one part-time teacher taught the speech classes; 12 colleges (15 per cent) stated they had two teachers giving part-time to the speech work.

Of the instructors teaching speech part-time [No response—31 colleges (38 per cent). More than one item could be checked in this question] 38 (46 per cent) teach English also; five (6 per cent) teach Education; four (5 per cent) Social Studies; and three (4 per cent) Music. Other subjects being taught by instructors teaching speech part-time are: Fine Arts, Humanities, Science, Health Education, Physical Education and Dancing, Psychology, French, Administration. One instructor was reported as combining the teaching of speech with the supervision of student teaching, and one was said to be a part-time librarian. Only five part-time teachers taught no other subject.

Of the 93 titles listed for the full-time teachers of speech in the teachers colleges, approximately two-thirds were one of the following: instructor in speech, assistant professor of speech, associate professor of speech, professor of speech, head of the speech department. About one-fifth of the titles carried the term "English"; the remaining percentage referred to widely diversified fields such as: industrial arts, fine arts, social studies, history, education, psychology, physical education.

Limitations

In order to ascertain causes of possible weakness in the speech programs, questions were asked concerning limitations in the development of the desired program. The limitations most frequently checked and the number of colleges checking are: [No response—9 colleges (11 per cent). More than one item could be checked].

Over-loaded student programs	45 colleges—54.88
Insufficient number of teachers	39 colleges—47.56
Too heavy teaching load	35 colleges—42.68
Lack of equipment	35 colleges—42.68
Too heavy extracurricular program	25 colleges—30.49
Lack of financial assistance	24 colleges—29.27

Only five colleges (6 per cent) mentioned lack of cooperation on the part of the administration as a limitation. Other limitations specified by at least one college are as follows: too many other requirements for students; lack of incentive on the part of the students; failure to require speech except for English major; classes too large; inadequate state department requirements; lack of demand for speech teachers; lack of emphasis on speech; lack of integration of departmental contributions; lack of central objective in speech curriculum; lack of space and stage facilities. The speech program apparently has been little affected by the war situation, since only three colleges referred to war condi-

tions as limiting the development of the program. The conditions stated are: sharp decline in student enrollment, students occupied with rationing, and transportation problems due to the rationing of gasoline.

Suggestions for Improvement of the Speech Program

In the last section of the inquiry blank, the teachers colleges were asked to record concrete suggestions for the development and improvement of the speech program in teacher education. Approximately 85 per cent (68) [No response—14 colleges (17 per cent)] of the colleges responded. The suggestions given are many and deal with various aspects of the program. A thorough study of the recommendations indicated that they could be classified under eight general headings as follows: administration; professional development; personnel; the program in general; testing; courses for speech majors, for elementary teachers, for all prospective teachers; extracurricular program; equipment.

Administration

According to many teachers returning inquiry blanks, it is important that educational legislators, representatives of state education departments, and administrators be informed concerning the value of speech in the general curriculum, the objectives of a speech program in teacher education, and the educational outcomes to be gained by having a specially prepared teacher of speech teach the speech courses. Once these goals have been achieved revision of state requirements to include speech wherever it is not included and the formulation of state courses of study in speech should be undertaken. Independent speech departments were recommended as the means through which the speech program may best be developed. Representation of the area of speech on administrative committees was also suggested.

Professional Development

In order to promote the growth of speech in teacher education, a proposal was made that a committee representing the Speech Association of America work closely with a committee appointed by the National Association of Teachers Colleges on a study of the curriculum in general and the place of speech education in that curriculum. The need for an extensive library of speech books in every teachers college was recognized. More research in speech and the publication of articles on speech in professional journals were strongly advised.

Personnel

Mention of the need for additional staff members was made many times. Some colleges reported the need for teachers prepared in special fields such as dramatics, speech correction, etc.; others stated that graduate fellows and assistants would be helpful, particularly in working with students in the fundamental speech course, in speech correction, and in other courses where individual teaching is necessary. The teaching load of teachers of speech is apparently a real problem. Several colleges recommended lighter teaching loads; some offered the proposal that the direction of plays and other types of dramatic work be considered part of the teacher's regular program and not an assignment additional to a full-time teaching program. Another idea set forth is that the teaching load be so arranged that all aspects of speech may be developed in the curriculum. A further reason given for lightening heavy teaching responsibilities was to enable teachers to participate in community activities. As many schedules are planned,

instructors teach classes every day, direct plays every evening, and so have no time for community projects.

The Program in General

It was recommended that wherever the speech program is regarded as extra-curricular only, the subject be recognized and taught as a regular academic subject. Some colleges offered for consideration the idea that the essentials of speech be concentrated in few courses —not more than can be adequately cared for by one teacher; while others suggested an enlargement of the speech curriculum.

More integration of the speech work on all levels was stated as a need. It was thought that the speech courses in the teachers colleges would be more beneficial to the student if a more extensive and thorough program were instituted on the lower levels of both the public schools and the campus schools.

The speech curriculum should be better adapted to the needs and interests of the students. Greater stress should be placed on the personal development of good speech for everyday use; on thinking as basic to speech; on satisfactory habit formation; on the cultivation of adequate techniques for successful participation in speech situations in the business world and in the community; on reading accurately and effectively; on the development of appreciation of the speech arts. Smaller classes were advised as one means of helping the student to meet his needs more readily.

Evaluation of the speech work should be constantly made. Some institutions stated that better processes of evaluating progress and improvement should be inaugurated but did not make specific suggestions. Other colleges urged that all departments cooperate in expecting good speech from the students. It was apparently thought that if each teacher or the faculty as a whole would assume responsibility for demanding adequate speech, the student would meet the demand. An all-college standard for proficiency in speech was recommended by some respondents, but the type of standard was not clarified. A check-up (the kind was not mentioned) after the completion of the required courses was also proposed.

More publicity for the speech program and more student participation in public community affairs were further advised.

Testing

Strong recommendations were made concerning a better speech-testing program. A number of colleges stated that a speech test should be part of the selective admissions program. Moreover, the passing of a required speech test was proposed by several institutions as a requirement for qualification for student teaching, for graduation, or for certification to teach. Some colleges suggested the administration of a speech test to all entering students and the classification of students, on the basis of the tests, for speech work. One college set forth the idea of having a series of speech tests or interviews, one to be conducted each term for four semesters.

Courses

Replies indicate that there is a widespread thought that more emphasis should be placed on speech for all prospective teachers. In fact, many colleges specified that courses in speech should be required of every teacher. Some of the stated requirements which vary considerably are: nine hours of speech courses; nine quarter hours of speech courses; three or four speech courses in addition to the course in speech fundamentals; one year fundamental course; a three

point course in speech fundamentals; fundamentals of speech; speech problems; and phonetics; three courses—voice development, public speaking, speech correction; a course in dramatics; a course in oral English.

Special references were made to the need for speech requirements for majors in English. It was suggested that a course in speech fundamentals, and a course in speech activities including an introduction to play production and contests be required. A further recommendation was that prospective high-school teachers have courses in dramatics and in oral interpretation of literature.

Attention was also given to the speech needs of prospective elementary teachers. If more elementary teachers had a background in speech, the classroom teacher could care for the common speech inadequacies such as articulatory defects, simple voice problems, pitch distortion, lisping. Moreover, he could be responsible for speech activities, such as dramatizations, play production, story telling, oral reading, oral reports, discussions, etc. The following courses were suggested as the ones which should be required of every prospective elementary teacher: speech activities in the elementary school; one fundamental course; two courses—speech fundamentals and phonetics; three courses—speech fundamentals, speech problems, and phonetics; three courses—speech correction, creative dramatics, choral speaking; speech correction. The last named course was referred to by many colleges as essential for the elementary teacher.

So far as the speech program in general is concerned, proposals were made that the program include fewer but better courses; that there be more courses of general interest, and that the courses be more integrated with courses in other subject-matter areas. Replies revealed that instructors believe that more emphasis than has been given in the past should be placed on the development of good voice and speech for everyday use and on development of techniques for satisfactory participation in different types of speech situations. Such an emphasis would require the content of the fundamental course in speech to be functional and related to practical experience. Increased stress on discussion rather than on platform speaking was recommended. It was also suggested that discussion be taught as a tool for general teaching. Some colleges reported the need for a larger number of elective courses, particularly in dramatics, discussion, debate, and speech correction. One item that was specifically mentioned is the need of every teachers college to have a speech clinic through which students may receive diagnoses of their voice and speech needs and remedial help. Ample assistance should be given to instructors in the speech clinics so that all students needing remedial speech work may be able to receive it. Increased opportunities for student teaching in speech should be provided, and courses in speech for teachers in service should be organized. It was further proposed that teachers of speech should observe all student teachers in the classroom situation and confer with them concerning their voice and speech problems.

Extracurricular Program

Opinion seems to differ concerning the amount of time which should be devoted to the extracurricular program. Some colleges reported that too much time is given to extracurricular activities, while a few colleges urged expansion of the extracurricular program in debating and dramatics. Preparation for directing the extracurricular program was recommended. Another suggestion was that more teachers be well prepared to judge declamation contests.

Equipment

Apparently, the need for space, equipment, and an adequate budget is an important problem. One institution stated that every college should have a college theatre, a speech laboratory, and a forum room. Other institutions expressed the need for theatres, for theatre equipment, for recording equipment, for laboratory equipment. Sufficient money to conduct laboratory experiments and research, to produce plays and to develop a well-rounded speech program was also suggested as a need.

CONCLUSION

The purpose of this report is to give a clear picture of the present status of speech in the general curriculum of teachers colleges. Consequently, only data secured from the inquiry blanks have been presented. No attempt has been made to interpret the data.

A companion study of the place of speech in the teacher education program of liberal arts colleges and universities is in progress. It is proposed that when the second study is completed comparisons be made and findings interpreted.

INDEX TO ARTICLES PUBLISHED IN *THE QUARTERLY JOURNAL OF SPEECH*, VOLUMES I–XXX; AND IN *SPEECH MONOGRAPHS*, VOLUMES I–XI

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THIS index has been prepared as a supplement to the brochure entitled "Table of Contents of the QUARTERLY JOURNAL OF SPEECH and SPEECH MONOGRAPHS" published by the SPEECH ASSOCIATION OF AMERICA.

It will be almost indispensable in using this index to secure a copy of that brochure and to number the articles as indicated in the following key. Place the numbers appearing in the key in the margin to the left of the titles of the aricles as they appear consecutively in the list of titles in the "Table of Contents" brochure. Be sure that the first article in each volume is given the appropriate number, and that the others are numbered in sequence. Note that SPEECH MONOGRAPHS articles are preceded by the letter "m".

A glance at the main divisions and subdivisions should soon familiarize the reader with the plan of classification used. Many of the articles are indexed in more than one place.

To illustrate the use of the index, suppose you want to know what articles deal with breathing for speech. Since this is a *fundamental* aspect of *voice* production, you would turn to the subsection on VOICE under FUNDAMENTALS OF SPEECH and find a minor heading labeled *Respiration*. There ten articles are listed. The first, No. 365 appears two-thirds of the way through Volume XII of the QUARTERLY JOURNAL. The last "m 69," is the final article in Volume VIII of SPEECH MONOGRAPHS. If you are interested in what has been written about plays for the theatre, turn to PLAYS, a major title under DRAMATICS. In this section are listed the general articles having to do with the play. Or you may be concerned with the problem of play selection for the high school. Consult the major division entitled SPEECH EDUCATION and look under SECONDARY SCHOOL. *Dramatics* is one of the subtitles, and under this heading you will discover ten articles devoted

to high school plays. The last entry there, No. 1325, appeared in the December, 1943, issue (Volume XXIX of *the* QUARTERLY JOURNAL OF SPEECH).

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NEW BOOKS

HOWARD GILKINSON, *Editor*

The American Language: Supplement-One. By H. L. MENCKEN. New York: Alfred A. Knopf, 1945; pp. xv + 739 + xxxv. $5.00.

Already the subject of various delighted and enthusiastic encomiums in the public reviews, H. L. Mencken's latest work still deserves special mention in the QUARTERLY JOURNAL, for it is of peculiar interest to teachers of speech.

Supplement One is not a new edition of *The American Language*. On the contrary, it is the presentation of about half of the material gathered by Mencken since the publication of the fourth edition of that book in 1936. As he tells us, the material has become so unbelievably extensive, reflecting both new research as well as new public interest, that it not only could not be confined within the limits of a new edition but could not even be limited to a single volume. So *Supplement One* concerns the topics dealt with in the first six chapters of *The American Language; Supplement Two*, due in about a year, will treat the topics of the remaining chapters.

It is difficult even for teachers of speech, whose professional concern is with various aspects of the living language, not to be affected by the stuffiness admittedly resident in academic cloisters. The effects appear in attitudes, as in obsequious attention to British standards in language matters, in undue regard for platform pronunciation, in at least tacit acceptance of formal prescriptive grammar, and in injudicious approval of certain vocabulary items at the expense of others. Some of these effects can be counteracted by the present volume—and painlessly.

For such attitudes are essentially unrealistic, and the total effect of Mencken's materials is certainly the acquisition of a realistic and factual attitude toward the language. The wealth of evidence which, for example, he adduces in approaching historically the relationship between British English and American English as well as between British opinions and American opinions of American English, provides a critical basis for evaluating the respective differences in the two national dialects, and hence tends to scotch opinions born of prejudice and misinformation.

Or, again, the riches which Mencken lavishly displays in throwing new light upon the growth of the American English vocabulary can but lead to a sounder appreciation of the peculiar vitality that resides in our language. This is not to say that Mencken advocates uncritical acceptance of all wild lexical growth. His mild ridicule of the something less than puerile concoctions of advertising men and promoters of all sorts, like *cigarist*, *hoofologist*, and *trailerite* may well be echoed by every reader without too much deviation from objectivity.

Dour critics probably will find in the book what they deem too many deviations from objectivity in the form of Mencken's sometimes explosive and always entertaining expressions of opinion. More temperate in this respect than were his earlier works, *Supplement One* yet is sufficiently seasoned with Menckenian wit to make it highly diverting for most readers, who should have no trouble in spooning such sauce from the mass of solid meat. After all, it is greatly refreshing to find that such an encyclopedia of language facts can be presented in so lively a fashion that it is hard to stop reading before reaching the end of the book.

More remarkable is the meticulous accuracy with which the facts were checked. I noted only about two dozen quite minor errors of detail and of misstatement. Further, not only has Mencken offered this prodigious collection of facts about our language in orderly and coherent form, but he has also made available to the general reader a mass of information about the people and groups working in the field of American English. Finally, he has with praiseworthy thoroughness documented his evidence and then has provided a copious index and a list of all words and phrases mentioned. Nearly all readers will enjoy the book immensely; teachers of speech will both enjoy and use it.

HAROLD B. ALLEN,
University of Minnesota

Burke's Speech on Conciliation with America. Edited by CHARLES R. MORRIS. New York and London: Harper and Brothers, 1945; pp. 194. $1.00.

Teachers of speech, English, and public affairs will welcome this recent addition to the long list of Burke compilations. During the past thirty years publications and background studies related to Burke as orator, statesman, and writer have continued to confirm our high estimate of Britain's foremost "philosophical orator." It is heartening to students of Burke to note the contributions during this period by MacCunn,[1] Samuels,[2] Cobban,[3] Laski,[4] Magnus,[5] as well as the graduate researches, especially those at Cornell University under the auspices of the speech department.[6]

Mr. Morris has edited this book for secondary school students. His text is that of the twelve-volume edition of Burke's *Works.*[7] His prefatory note stresses the powerful influence of Burke on later writers and statesmen; the footnotes are sufficient for the immediate purpose; the compiler inserts also an accurate chronology of Burke's life, and adds Augustine Birrell's essay on *Edmund Burke.* (The essay is lively but none too critical.) In the appendix the editor gives fifty pages of instructional aids to the teacher and student. One section is on "How to Read Burke's Speech"; another, on "Questions, Reports, and Projects." For the purpose for which the edition is published these aids are highly satisfactory. The editor has carefully planned and developed this work. Schools and colleges should find it serviceable. It is hoped that Burke, more or less neglected after the abandonment of him as required reading for college entrance candidates, will find a new generation capable of understanding him and enthusiastic about his propositions and stirring methods of proof. If World War II and our new contacts with the British thought will also stimulate fresh concentration on Burke, well and good.

Mr. Morris is interested in Burke as a communicator. Specifically the compiler concentrates on word-study. His prefatory notes, footnotes, and extended guides for reading and testing, all converge on word meanings. Apparently the editor has felt the contemporary impact of interest in semantics. Obviously the text is for classes in English composition and literature.

The pedagogical scheme invites the pupil first to test his essential Burke vocabulary (before reading the speech) by a definition (by multiple choice items) of 100 terms, based on the first forty-one paragraphs of the speech. After the pupil reads the text the test is again administered. With respect to this second examination, "ninety-seven out of 100 is a good score." (The present reviewer assumes that the editor has subjected these tests to the usual methods of establishing validity and reliability.) Two or three months later the test is given a third time to measure the "permanent deposit. The average increase is about fifty words." A second test of 100 words, for the remainder of the speech, is then given. The instructor is advised to duplicate the procedure for test number one.

Additional teaching devices call for (1) a précis or summary of the text, (2) an outline of the speech to demonstrate coherence, and (3) a study of typical key words, "government," "empire," and six or eight others, each to be interpreted against a background of Burke's other writings and speeches. Supplementary questions, reports, and projects further guide in the assimilation and understanding of the Burke vocabulary. Parallel passages from Churchill and other recent speakers and writers are suggested for analysis.

The editor thus sets up a precise and complete formula for mastering this classic. In the hands of a competent Burke scholar and a capable teacher the pedagogical results should be excellent—both in vocabulary extension and in general educational maturation. It goes without saying that the teaching job here is a hardy one. Such high degree of specialization on this eighteenth-century heightened prose and on the key words of Burke may not alienate, it is hoped, the secondary school novice in his growth in appreciation of Burke as orator and as

[1] John MacCunn, *The Political Philosophy of Burke* (London, 1913).

[2] Arthur I. P. Samuels, *Early Life, Correspondence and Writings of the Rt. Hon. Edmund Burke* (Cambridge, 1923).

[3] Alfred Cobban, *Edmund Burke and the Revolt Against the Eighteenth Century* (London, 1929).

[4] *Selected Letters of Edmund Burke,* ed. H. J. Laski (London, 1922).

[5] Philip Magnus, *Edmund Burke* (London, 1939).

[6] See SPEECH MONOGRAPHS, I-XI for titles of studies completed by Robert Hannah, Geraldine Quinlan, Donald C. Bryant, Arthur L. Woehl, Elizabeth M. Jenks, H. Clay Harshbarger, Leroy C. McNabb, and Harold F. Harding.

[7] *The Works of the Rt. Hon. Edmund Burke,* (12 volumes, Boston, 1894).

prophet of British parliamentary morality and democracy.

Students of speech and rhetoricians will be somewhat concerned that in this edition the representative factors of the communicative process are obscured or minimized. Although the author refers to the text as a *speech*, his enthusiasm is with words. The integration of speaker, audience, occasion, and speech itself is decisive in any thorough evaluation of the language, structure, lines of argument, and effect of the discourse. We are here dealing with a speech—and a "great" speech. DeQuincy referred to Fox as "so powerful for instant effect, so impotent for posterity." Applied to Burke, the appraisal would be rephrased: "So powerful for instant effect, so potent also for posterity." In spite of the phalanx of Young Members of Parliament who labelled the later grey-haired Burke the "Dinner-Bell," little doubt have we that in these speeches on American affairs, Burke as a *public orator* was immediately powerful in his day and later.

Only by analysis and interpretation of these major factors in the rhetorical career of Burke, his aims and methods in the House of Commons, may we properly evaluate his thought processes and his influence as a moulder of British thought. Only thus can we explain adequately his speech philosophy in its contribution to British political thought and conduct. And only through an understanding of Burke's speech philosophy can we fully gauge his place in British and American history.

A. CRAIG BAIRD,
State University of Iowa

Educating Liberally. By HOYT H. HUDSON. Stanford University, California: The Stanford University Press, 1945; pp. viii + 120. $2.00.

"This is an attempt," wrote the author, "to set down in nontechnical language what a liberal education must be and do. An attempt will also be made to show how American colleges and universities may do more than they have been doing to provide that education for students. The first part of the essay, then, will be in the nature of philosophy, using that word very broadly; the second part will be pedagogical, in that it deals with the planning and administration of a curriculum of studies. The use of the word 'nontechnical' in the first sentence denotes an intention to avoid the special language of professional philosophers and that of professors of education. . . . It . . . seems reasonable that a matter which affects nothing less than the welfare of our nation and race ought to be discussed, if possible, in a language understandable of all men."

In spite of the fact that only the first part and the introductory chapter of the second part of the essay promised in the foregoing sentences were completed, never was an author's promise better fulfilled in so small a space. Though Hoyt Hopewell Hudson's death at the height of the abundant harvest of his powers, on June 13, 1944*, denied us his specific advice on the planning and administration of a curriculum of studies for a liberal education, only the obtuse and illiberal can fail to recognize in the portion of the essay now published the lucid basic tenets which must guide such planning and administration. No finer contribution to the interpretation and definition of liberal education has appeared in recent years. Few have surpassed it from Plato or Quintilian to the Harvard Report.

The eight sections of the essay develop a natural organic unity which needs the unwritten portion perhaps for the readiest application of the philosophy, but not for completeness of structure: I. Aims and Assumptions, II. Three Foes and Three Arms of Attack, III. The Arm of Information, IV. The Arm of Operative Logic, V. The Arm of Imagination, VI. The Human Situation, VII. Combined Operations, VIII. Things as They Are.

Hudson identifies three foes against which liberal education must fight unremitting warfare: ignorance, muddleheadedness, and crassness. To fight those foes successfully, whether he finds them in his own mind or in the minds and actions of others, a man must be capable of the "full discourse of reason," which he must master through three partly consecutive and partly simultaneous levels or phases: the recognition and acquisition of factual information, the development of operative logic, and the attainment of imaginative insight or appreciation. These are not three separate divisions of the discourse of reason, implying three distinct parts of a liberal education, but three sanative forces within a single and unified discourse of reason, the whole of

* See Everett Hunt's character of Hoyt Hudson in the QUARTERLY JOURNAL OF SPEECH, October, 1945.

which is necessary if a human being is to become "domesticated in a valued world" so as to approach the good life. So brief and bare a summary, though more might perhaps be expected of a reviewer, will have to do. The next stage would be the reprinting of the book. One must read this book carefully, one must reason about it soundly, one must imagine it with insight.

In Hoyt Hudson's discourse such expressions as "human excellence," "the good life," "sympathetic contemplation," "straight thinking," "at home in a world of values," do not seem silly or phoney as they do in much discussion of education and culture. They have the reality, the seriousness, the dignity, and the propriety which they attain in the best philosophy and aesthetic. Nor do his criticisms of current and pervasive ills of education smack of the smarty and the purely destructive. He judges fairly even such fetishes as the complete adequacy of science, the factual mania, and the deification of scholarship.

In discussing "the Arm of Information," he presents an excellent analysis of the relation of facts to liberal education and to scholarship, making the ultimate justification of factual knowledge rest upon functional relevance. In searching for the universal logic which shall be generally useful with respect to all kinds of subject matter, he settles upon the logic of communication in its broadest significance. Reinterpreting the central theme of his early paper "Rhetoric, the Organon of the Studies," he now finds the Arts of Discourse, of composition, to be the core, the organon of the liberal studies. It is *possible*, Hudson agrees, for a liberal education to be derived in the progress of vocational training or in the pursuit of specialized graduate work, though in neither course is it *likely*. The liberal arts college must, however, retain its identity and pursue its own paramount ends if a liberal education is to be generally available.

Someone wrote that the only fair sample of Burke was all that Burke wrote. A reviewer deciding what to single out for special attention, what to quote from this book, is forced to much the same conclusion about it. If a reader were to underline those passages which he especially wished to remember, he would quickly realize that he was underscoring two-thirds of the lines on each page. He would seize upon Hudson's sentences, not because of witty half-truths and sparkling polemic like much of Barzun's *Teacher in America*, but because of the clear phrasing of sound observation and the felicitous expression of incisive thinking and happy imagination. Fine generalization there is, as in all great thinking there must be; but the generalizations are not obscured by prolix reiteration and vitiated by weasel-worded qualification. They are clarified by specification and illustration, and are strengthened by necessary and appropriate limitation.

But, after all, quotation is inevitable, and must serve as an abrupt conclusion for what cannot be concluded:

"A college does not do a good job of educating liberally unless each student is brought, with respect to at least one subject, to an experience of full and highly concrete knowledge.

"It must be the faith of one who holds dear both his country's welfare and the great tradition of human striving that liberal education is good for everyone. . . . The emerging world needs a broader base of intelligence.

"But if the courses of the first two years of college—the golden years of opportunity for setting up a liberal attitude—are [only] either corrective or prerequisite, then the chance for educating liberally has been pretty much thrown away.

"The college can exist within the university, yes. . . . When the aim of the college is lost sight of, however, and university standards hold full sway, the college, especially the lower division of it, becomes an object of condescending tolerance, a testing ground for beginning teachers or a paddock for inferior and superannuated ones, at best a convenient 'feeder' for departments and schools, at worst a vestigial appendage or an unhonored and unrewarded poor relation.

"For myself, I am led to contemplate a life wherein humanity itself is put into perspective."

DONALD C. BRYANT,
Washington University

Television: Programming and Production, By RICHARD HUBBELL. New York: Murray Hill Books, Inc., 1945; pp. 207. $3.00.

This is Mr. Hubbell's second book dealing with television. The first, called *Four*

Thousand Years of Television and published in 1942, gave little indication of the mature judgment and competent research which appear to have gone into *Television: Programming and Production*. The author, although a young man, has had wide experience in the field about which he writes, and the text of his new book indicates a practical understanding of day-to-day production problems as well as a thorough theoretical background.

Mr. Hubbell discusses television from the scientific, the material, the psychological, the historical, and the sociological points of view, and while the professional psychologist or sociologist will find some of his analyses thin, they are helpful for the average reader. Mr. Hubbell is optimistic about the future of television and its probable impact upon its audience, but he makes clear the impossibility of determining the part television will play in the future until a substantial amount of objective research has been done. He does prophesy, however, that its powers of persuasion will far surpass those of other media, and he believes that these "powers may be roughly equal to the combined impacts of aural radio, motion pictures, and the press." His contention that television is not simply a substitute for cinema, that it is not just a new way to distribute motion pictures, but that it is a genuinely new art form will be agreed to by almost all who have worked in the video field.

Those readers of the QUARTERLY JOURNAL OF SPEECH whose interests lie primarily in the field of the theatre will find interesting but incomplete the author's discussion of the relationship between theatre and television. That relationship has apparently been considered obvious, and therefore in need of no special emphasis, and Mr. Hubbell treats television drama as only a small part of the total television picture.

In Part Three of his book, the author devotes a good deal of time and space to the video camera. Those readers who are primarily concerned with production methods and techniques will find this portion of the book technical and a little dull. To the television worker, however, this section will be one of the most practical in what is a very practical book. In Part Four, entitled "Video Technique and Theory," there is additional information dealing with the handling of the camera and with the technique of composition.

Part Five, dealing with the audio aspects of television, makes clear the differences between efficient pick-up methods where direct microphone placement is used, and those involved in picking up sound and voicing when the microphone must be placed outside the frame area of the camera, as is the case with television. The use of sound and music receives adequate treatment, and the examples given both from the author's experience and the experience of others are well chosen.

Part Six of this helpful book is devoted to television programming in England, and quite properly so, since such programming was pioneered by the BBC. While television in America is and will be vastly different from television in Britain, beginners can learn much from the successes and failures of these British leaders.

The entire text is sprinkled with helpful illustrations of television in action, both here and abroad; the interesting diagrams show proper methods of framing, and the illustrations for the rules of composition are superb.

Mr. Hubbell has done a more than creditable job in making clear to the average reader, as well as to the professional, what kind of medium television is; he has included some interesting predictions for the future, and has explained in simple terms many of the technical aspects of telecasting. Systematic rules and suggestions for the production of the television show, however, are the primary contribution of this book.

E. WILLIAM ZIEBARTH,
Columbia Broadcasting System

Representative American Speeches: 1944-1945. Selected by A. CRAIG BAIRD. New York: The H. W. Wilson Company, 1945; pp. 328. $1.25.

The eighth in an annual series, this volume presents thirty-three speeches that "are intended to be representative of the kind and quality of speech-making done in the United States during the twelve months ending in June 1945."

Like the preceding volumes in the series, this is a valuable contribution to the literature of the field of public address. Needless to say, it is valuable because it presents within the covers of one book the texts of a sizeable number of speeches. Assuming that these are important, or will come to be re-

garded as such, we can well say that as a documentary source this volume is a useful compilation. On this ground alone, Professor Baird has served us well.

In other respects, moreover, this book is valuable. In the field of speech criticism Professor Baird has rendered an important service: first, in carefully defining and expounding a type of criticism which is concerned distinctively with "speech"; second, in providing much important material for that type of criticism.

Illustrative of the first contribution is his emphasis upon the functions of the critic of a speech. To Professor Baird, the process of criticism is more than a study of the elements of style or of arrangement. It is also the study of the "social and political background of the speech," "the speech and the audience," "the speech and the occasion," "the speech, its content and form," "the speech and the speaker," "the effect of the speech." No doubt, the annual presentation of this point of view and its frequent application to specific cases should do much to educate students of public address concerning the nature of competent speech criticism. No doubt, too, it will encourage the ever-widening use of this method in contrast to those less complete methods used by certain critics.

Illustrative of the second contribution is Professor Baird's provision of such important matters as the nature of the occasion, the composition of the audience, the precise circumstances of delivery, the preceding and succeeding events, and certain textual problems. For instance, in his introduction to Roosevelt's "Yalta Conference" speech, Professor Baird says in part:

"President Roosevelt gave this address before Congress on Thursday, March 1, 1945, two days after his arrival from the Crimea Conference at Yalta, with Stalin and Churchill.

"The 'Big Three' met. . . . The aims of the Yalta Conference were . . . .

"The President's speech was a crucial one in his campaign for post-war collaboration. . . . The speaker's problem, then, was to establish rapport between the executive and legislative branches. . . .

"The Chief Executive, like Churchill before Parliament during the same week, reported as soon as practicable after his return. Roosevelt displayed frankness and high respect for his audience. He spoke informally, often departing from his set manuscript. His seated position in the 'well' of the House of Representatives (he entered in a wheel-chair) emphasized his effort at intimacy, his attempt to speak from the level of his audience and in close contact with them. . . . The President sat relaxed, sometimes with hands on the chair arms, sometimes with arms extended across the table, as if at his desk. He frequently tapped the looseleaf notebook from which he read."

With respect to the text of this speech, Professor Baird says in a footnote, "The text was from a transcription by Robert Ray. The text was printed in the *New York Times*, March 2, 1945. The official White House version, as printed in the *Congressional Record* for March 1, 1945, omitted the extempore additions and changes."

This volume, like its predecessors, is indeed a useful record for the contemporary student of public address. It should be even more useful for the student some years hence who will wish to study the many details of representative speeches in the year 1944-1945.

KENNETH G. HANCE,
Northwestern University

Planning and Equipping the Educational Theatre. By A. S. GILLETTE. Cincinnati: The National Thespian Society, 1945; pp. 30. $0.60.

The decision of Mr. Gillette and the National Thespian Society to write and publish a booklet devoted to a discussion of the planning and equipping of the educational theatre building is indeed timely. Within the coming months many educational theatre buildings will undoubtedly be designed and built. When the plans are drawn up for these buildings information should be readily available concerning the needs and requirements of an educational theatre plant. Unfortunately in the past school boards and architects, unaware of the specific needs of a building in which nonprofessional theatre productions were to be presented, have designed and built structures that have caused directors, actors, and technicians no end of headaches and heartaches. Since Mr. Gillette, Technical Director of the University of Iowa Theatre, has spent his professional life studying and working in the Educational Theatre, he has undoubtedly had his share of these mental and physical

pains and is in a position to pass on to others, less acquainted with the theatre, suggestions concerning the structural needs and equipment of a nonprofessional theatre.

The author lists the theatrical apparatus and describes basic requirements of the physical theatre. Many of the glaring faults of existing buildings are discussed so that these may be avoided in future planning and construction.

The helpful suggestions of this booklet should be available to every individual responsible for the designing of a theatre. In the past, unfortunately, theatre technicians have not been consulted about the planning of a building until it has been completed and equipped. Little could they then do about ill-arranged space, low beams, shallow stages, cramped seats, poor sight lines, and countless other problems that are encountered in an ill-designed building. If these faults are understood before the blueprints are approved, poor construction can be recognized and avoided.

Included in the booklet are general suggestions concerning the construction of the auditorium, stage, orchestra pit, balcony, scene shop, dressing rooms, and the proscenium arch; the installation of lighting, rigging equipment, stage equipment, sky cyclorama, and the stage floor; and other factors affecting stage production. The author does not attempt to specify in feet and inches the exact size of every portion of the theatre, nor does he attempt to shape the mold from which every theatre building must be cast, but he does present a challenge to the school boards, architects, and others who may be involved in the planning of nonprofessional theatre buildings. He challenges them to avoid rather than duplicate the mistakes of the past. He challenges them to design and build structures that can be used effectively and efficiently for the presentation of theatrical productions, for assemblies, concerts, recitals, debates, and all other school activities.

LA VERN ADIX,
University of Utah

Improving Your Vocabulary and Spelling. By ROLAND KETCHUM and JAY B. GREENE. New York: Noble and Noble, 1944; pp. viii + 118. $1.00.

Ketchum and Greene have provided teachers and students with an interesting, usable book on vocabulary and spelling improvement. Setting as their goal the arousing of the student's interest in words, they have attained their aim of devising "an assortment of appealing units which will stimulate interest in words and will show the student how he may improve."

Those who have tried various methods of improving vocabulary at the secondary school level have had uninterested students study long lists of words or have admonished them that a word a day will increase their vocabularies, will welcome the interest arousing activity exercises that are so numerous in this book.

A glance at a few of the units under the chapter headings will indicate how the activity approach is carried out. Chapter I, dealing with words and personalities, includes "Taking a Word Snapshot of Yourself," which requires the student to describe himself by selecting apt words from a well-chosen list. Other words in the list are then applied to other people. Unit II of this chapter, "What Sort of Personality Have You?" continues the stress on the actual use of words. The student becomes interested because he is asked to give himself a personality test by rating himself from one to five on twenty characteristics of personality that are listed. He is thus indirectly motivated to look up the words with which he is unfamiliar. After rating himself he is asked to rate his friends and others. In the next unit, "Personalities We Don't Like," a similar activity approach is used with a list of words describing negative personality traits. Finally in Unit IV of this chapter, the student is introduced to descriptions as they are used in stories. He is able to see how the words with which he is becoming familiar are used by the authors whom he reads. In Chapter II, "Worn Out Words," there are radio scripts which introduce overused and misused words such as "swell," "rotten," and "funny." The material in all the remaining chapters contains activity exercises adapted to the natural interests and needs of high-school students. They are titled: Chapter III, "Testing Yourself"; Chapter IV, "The Dictionary and Thesaurus"; Chapter V, "Choosing the Exact Word or Synonym"; Chapter VI, "Expressing Yourself More Effectively"; Chapter VII, "Words that Compel Attention"; Chapter VIII, "For a More Interesting Manner of Expression"; Chapter IX, "Word Fun";

Chapter X, "Using Words"; Chapter XI, "The Story of Words"; Chapter XII, "Spelling Demons."

Tests which help a student to determine his own progress in the use of words are well-spaced throughout the book. All tests are brief, but a variety of them usually follow major units of study. A glance at the chapter headings will indicate that the authors have progressed carefully from the easier aspects of vocabulary study to the more difficult.

Improving Your Vocabulary and Spelling can be used in several ways. At the secondary school level, it can be used as a classroom text for concentrated study of vocabulary, or it can be used without loss of effectiveness throughout the entire year as supplementary material. It is an excellent self-help book for one who is interested in improving his own vocabulary. Finally, it can be well adapted to remedial instruction in vocabulary building. Sound in its discussion of words and their uses, its most valuable contribution seems to be the method of presentation which has been used. The activity units start with the present interests and knowledge of high-school students and give them an increasing mastery of vocabulary.

RALPH C. LEYDEN,
Stephens College

A Stage Version of Shelley's Cenci. By ARTHUR C. HICKS and R. MILTON CLARKE. Caldwell, Idaho: Claxton Printers, 1945; pp. 156. $3.50.

A Stage Version of Shelley's Cenci by Arthur C. Hicks and R. Milton Clarke is an important contribution to American theatrical annals. It is not remarkable as a book, but as evidence of the creative production of a great literary work. It is hoped that through the publication of this play with its interesting foreword that university and community theatres will be stimulated to give this and other forgotten masterpieces production. Little theatres in America have been so prone to imitate slavishly Broadway successes that it is truly an event when a company has the courage and daring to experiment with a play of the past—particularly when the play has been declared "out of bounds" by the critics. The Bellingham Theatre Guild's production of Shelley's *Cenci* was such an event, for it gave new life to this play which has been declared unsuited for the stage.

The authors are to be commended for preserving the memory of this production. The book contains a history of previous attempts in staging the play, a brief but clear explanation of some of the acting and staging problems encountered in production, and an edition of *Cenci* with the stage directions of the Bellingham Theatre Guild's production.

The book should be of value not only as a measure of the creative energy that brought the play into production, but also as a challenge to theatre directors to make similar experiments.

C. LOWELL LEES,
University of Utah

Principles of Speech, Brief Edition. By ALAN H. MONROE. Chicago: Scott, Foresman and Company, 1945; pp. viii + 303. $1.50.

Principles of Speech, Brief Edition, is a selective summary treatment of the material contained in the original and revised editions of *Principles and Types of Speech* by the same author, published in 1935 and 1939. It brings into a civilian edition the experience of the author and teachers who used the *Principles of Speech, Military Edition* (1943) in the accelerated courses for Army and Navy trainees in colleges across the country. The new edition utilizes both the restricted list of topics and the brevity of treatment of those topics typical of the military edition. It is designed especially for "courses calling for a minimum of textbook work. . . ."

The *Brief Edition* is somewhat less than half the size of the original (1939) edition. In spite of considerable sacrifice of bulk—if sacrifice it be—one has a feeling that effectiveness has probably been increased by centering attention on the more vital points. Approximately the same emphasis is maintained as in the larger editions, though radio speaking is treated as a technique to be applied to any type of speaking rather than as a type in itself, a shift which is certainly in keeping with modern trends. Illustrative material (demilitarized from the military edition) is well chosen and concise. Speaking and preparational practice assignments are handled as problems to be solved at the end of each chapter. They are varied, and are effectively coordinated with the materials of the chapter.

The material and treatment of the *Brief*

Edition will be particularly appreciated by those teachers for whom the teaching of speech is aimed primarily, if not entirely, at the development of speaking skills rather than even partially at the acquisition of the theory of speaking. The ideas are in the book, but the emphasis throughout is on application, and brevity serves to heighten this emphasis.

C. HORTON TALLEY,
Texas State College for Women

College Handbook of Composition. By EDWIN C. WOOLLEY and FRANKLIN W. SCOTT, with the collaboration of EVELYN TRIPP BERDAHL. Boston: D. C. Heath and Company, 1944; 4th edition, pp. 452. $1.50.

This, the latest edition of the justly famous Woolley's handbook, has kept pace with the times. Basic English at last comes into its own, with a short essay discussing it and the whole vocabulary of 850 words here given. Comparing the volume with its immediate predecessor, the third edition (1937), one observes that revision has been painstaking and thoroughgoing. The book is not simply a re-issue or reprint of earlier editions, but rather a complete reworking of the materials to make them even more useful.

Changes in section numbering have been introduced, making the marking of themes perhaps somewhat less onerous than heretofore. A convenient tabulation of "Rules Most Often Needed," a roll-call of the so-called failing errors and their brethren, is given after the Table of Contents where students may meet them early and often. More space in this edition is devoted to the use of the library, and a specimen term paper is a new feature. The section on "Enunciation and Pronunciation," with its lists of words mispronounced and its consideration of variation in vowel sounds throughout the United States, should be of considerable help to teachers of speech.

Well made in every respect, easily handled, and with a splendid, detailed index, this revision gives evidence that it is worthy of the Woolley name and tradition.

THEODORE G. EHRSAM,
New York University

A Drill Manual for Improving Speech. By WILLIAM NORWOOD BRIGANCE and FLORENCE M. HENDERSON. Chicago: J. B. Lippincott Company, 1945; pp. xxiii + 246. $2.25.

The first edition of this revised book was reviewed in the QUARTERLY JOURNAL in the February issue, 1940. The authors state in the foreword of the revised edition that they think "no fundamental changes are now necessary" but that "certain refinements of techniques" have been made. Among these is the simplification of spelling-sound relationships, accomplished by changing "common spellings" and "rare spellings" in some instances, and by adding a classification of "occasional spellings" in some places. A few changes have been made in specific exercises in order to facilitate mastery of particularly difficult English sounds for foreign-speaking students. Some additions to the vowel drills have also been made.

These additions, however, have not changed the pagination of the book, so this revised edition could be used, except in occasional instances, side by side with the first edition. It is unfortunate that in this revised edition no change was made in the chapter on vowel drills so that the phonetic symbol relating to a succeeding group of sentences is at the top of a page rather than at the bottom of the preceding page. However, this is a minor matter and affects only the ease of study in two instances. The book should continue to be useful for drill in class and clinic. The revised explanation of sound-spelling relationships, in the Appendix, should aid the reader materially.

KATHERINE F. THORN,
University of Minnesota

BOOKS AND MATERIALS RECEIVED

Assembly Program Suggestions. Edited by ERNEST BAVELY. College Hill Station, Cincinnati 24, Ohio: The National Thespian Dramatic Honor Society for High Schools; pp. 6. $0.35.

OLD BOOKS

LESTER THONSSEN, *Editor*

The Arte of Reason, rightly termed, Witcraft, teaching a perfect way to argue and dispute. Made by RALPHE LEVER. Seene and allowed according to the order appointed in the Queenes Maiesties Iniunctions. Imprinted at London by H. Bynneman, 1573.

Nine years before this book appeared, Ralph Lever had been engaged as tutor in logic to Walter Devereux, first Earl of Essex. Evidently the Earl was to pursue the O'Neills and the followers of Sorley Boy MacDonnell in Ulster with more zeal than he applied to the study of logic. If we are to judge from the rather remarkable "Epistle dedicatorie," the memory of that pedagogical failure rankled for nine years in the tutor's breast. Naturally, in the dedication, he professed to take full responsibility. "There was in you," he tells his patron, "(be it spoken to the praise of God, and without all suspition of flaterie) both a gentle nature, easie to be trained to take pleasure in studie: and also a sharpnes of wit, readie to conceive at the first anye doctrine that was orderlye taught. So that doubtlesse, if there had not bene a lacke in me, your L. had long ago profited righte well in this arte. The lacke which was in mee then, and which I nowe remember with greife, was this: I used no good trade to cause your L. to take pleasure in studye, and not to faile of your appointed houres. Verilye it is requisite in all them, which shalbe readers to men of noble birth, that besides knowledge and diligence to teach, they have also a certaine sleight, and cunning, to cause their scholers to delight in learning: and so to use the matter, that personages of high estate be neither drawen from the love of their booke, by to muche forced exercise: nor suffered to lose their appointed time of studie, for lacke of a grave and alurable calling upon, for the one breedeth a lothsomnesse, and the other a forgetfulnesse." He has written this book, "to make some parte of recompence to you," and he ventures a delicately expressed hope that the earl may be prompted to "renew your studie, and once againe to assaye, what you can do to obtaine this excellent arte," so that, as he is outstanding in virtue and honor, he may "not be inferior to manye" in learning, a somewhat unflattering alternative.

In the "forespeache" the author argues that the art of reasoning may be taught in English, first, because "we Englishmen have wits, as well as men of other nations have," and, secondly, because the English language is adequate to communicate well-reasoned discourse and is a developing language. He objects vehemently to the assumption among scholars "that our language hath no words fitte to expresse the rules of this Arte," and also to the current use among his colleagues of "straunge and inckhorne termes." English, he finds, has a special aptitude for devising new terms and compounding words, because "the moste parte of Englyshe woordes are shorte, and stande on one sillable a peece. So that two or three of them are ofte times fitly ioyned in one." He himself has devised many of them, and a glossary at the back of his book defines fifty or so. In this aspect of the work there will be, for the modern reader, a strong flavor of Basic English, in the use of "endsay" for "conclusion," or "saywhat" for "definition." He concludes his defense of the superiority of newly coined English rhetorical terms by charging that those who adhere to the Greek and Latin labels are really the ones who are less strict and orthodox, who "with inckhorne termes doe chaunge and corrupt [English], making a mingle mangle of their native speache. . . ."

The work itself, numbering 233 pages, divides into four books, the first three of which are adaptations of Aristotle. Book I treats of Words, for "wordes are the firste and the least partes of a reason: and therefore first to be taught and learned." There follows a distinction among words which are "lykesounding, lykemeaning, playnemeaning, and fully differing," also between "Inholders" and "Inbeers." (Inholder: "a thing that hathe his beeing by itselfe"; Inbeer: "a thing that hath his beeing in an other.") "There are tenne generall woordes whiche maye well be

called storehouses, not onely for the stoore of wordes, which they conteyne. . . . But also for the good order they keepe in placing of wordes in their particular roumes with breefe rules, (as notes sette on packets,) declaring theyr nature and properties." The ten storehouses are: Substance; Quantitie; Qualitie; Respecte; Dooing; Suffering; Where; When; Placing; Having.

In Book II we go from words to sayings, i.e., sentences, "for that sayings are immediatlye framed of wordes." Sayings may be divided into three kinds: a "shewsay" (declarative); a "bidsay" (imperative); a "wishsay" (polite). Shewsays are simple or compound; of simple shewsays there are two kinds: a shewsay of the first order affirms only being or not being; in the second order it affirms or denies one thing of another. And so on through an orderly maze of "foresettes" (subjects), "backesettes" (predicates), "saywhats" (definitions), "propreties," "selfe things" (individual items), "kinreds" (species, forms), "kindes" (genera), and the kinds of "kindes," of "yeasays" and "naysays," and the means whereby "to know which is a necessarie shewsay, which is an unpossible shewsay, and which is a chanceable shewsay," and the means of compounding shewsays.

Book III deals with "reasons"; a reason is defined as "a compounded shewsaye, proving that which lyeth in controversie by knowne and graunted sayings." The two kinds of reasoning, inductive and deductive, are set forth simply as reason by example and reason by rule; the first "pertaineth to common sense and experience," the second "belongeth to arte." Fourteen types of syllogism are outlined and discussed. Book IV treats of the topics, the sources of argument, or as the author calls them, the "places." His list runs to forty-four, which he instructs the student to "conne by hart, and have on his fingers endes." This may have been where the Earl of Essex failed of his appointed hour.

Ross Scanlan,
The City College of New York

The Reader's Guide, Containing a Notice of the Elementary Sounds in the English Language; Instructions for Reading both Prose and Verse, with Numerous Examples for Illustration, and Lessons for Practice. By John Hall. Hartford, Connecticut: Gurdon Robins, 1848; pp. xii + 333.

The elocutionary movement in the history of speech education produced a host of textbooks. The casual visitor to secondhand bookstores still finds a greater number and variety of readers and manuals of elocution available, and at nominal prices, than of any other volumes dealing with our subject. Although several scholars have made reasonably extensive researches into the scope and influence of elocutionary training, the literature of the movement has not yet been covered in full detail. It is an inviting field for further study.

The elocutionary manuals prepared by Englishmen enjoyed a wide popularity in America. And their influence prevailed deep into the nineteenth century. With the publication of Ebenezer Porter's books in the late 1820's, however, the works of American authors and compilers began to dominate the field. Some of the more favored books—Porter's *Rhetorical Reader,* for instance—went through an unbelievably large number of editions.

Among the less influential but nevertheless fairly substantial contributions to the literature of elocution is John Hall's *Reader's Guide,* entered in the court records of Connecticut in 1836. Unlike many comparable treatises, the *Reader's Guide* contains a liberal portion of theoretical detail—of perceptive material designed to prepare the student for intelligent completion of the reading exercises in prose and poetry.

The book is in four parts. Part I presents an analysis of the sounds of English speech; notes on the position of the vocal organs during articulation; and advice on the correction of certain defects in utterance. Part II deals with inflection, cadence, and emphasis. The treatment is conventional elocutionary doctrine, with heavy reliance upon rules. Part III embraces a study of prosody, a subject heretofore discussed in the textbooks of grammar. Part IV contains the prose and poetical selections for exercise of the voice. This review deals largely with Part I.

Hall voices his displeasure with existing methods of recording speech sounds. In fact, his remarks have a decidedly familiar ring. They might very well have come from a textbook published during the last six months; except, perhaps, that the contemporary author could point to the International Phonetic Alphabet as a partial solution to the difficulty. "We have," said Hall, "just so many *characters,* called letters in common use, which meet the eye in writing or in

print; but so miserably imperfect are these characters as representatives of *sounds*, that they teach us nothing at all in relation to the number of the latter. The same character, in many instances, is made to represent several sounds, and the same sound is represented by several characters." To illustrate "this perversion of all propriety in the use of characters," Hall points to the vowel sound as *heard*, not *seen*, in late, ail, veil, prey, pay, gauge, great, deign, eight, and tete. "Here are no fewer than ten characters, or combinations of characters, namely, a, ai, ei, ey, ay, au, ea, eig, eigh, and e, employed to denote one simple vowel sound; and, to make bad worse, most of these same characters and combinations are also used to express other sounds besides."

Hall's analysis of the vowels points up the perplexing problem of sound representation. The vowels are designated by arithmetical figures:

1	2	3	4
art	at	ale	eel
Hannah		ell	ill
America		men	pity

5	6	7	8	9
all	ope	boot	tune	up
doll	opinion	good	circular	
what	fellow	pull	statue	

The first entry under each number (except 2 and 9) covers the long sound; the corresponding short ones appear underneath. Hall says vowels 2 and 9 are always short.

Analyses of the diphthongs, triphthongs, and consonants furnish additional evidence in support of Hall's thesis that "we have suffered our ears to be misguided by our sight, or by our imagination, until we have become involved in errors which we are more solicitous to perpetuate than remove."

The remedy for this defect of notation is plain: a system embodying the principles of our phonetic alphabet. "Our alphabet, to be perfect," said Hall, "should contain just as many characters as there are simple sounds in our language, and no character should represent more than one sound."

The two faults in reading and speaking that engaged Hall's attention were rapidity and indistinctness. Like many teachers since his time, Hall pondered the relationship between the two faults, and decided that indistinctness was not so dependent upon rapidity as most people believed. "Were I to attempt to destroy both faults in one," he remarked, "I should begin with that of indistinctness rather than that of rapidity. When a person becomes clear and distinct in his enunciation, he will generally lose his rapidity, or, at least, so much of it as to render it comparatively harmless. A person cannot be clear and distinct in his articulation, and be, at the same time, very rapid; but he may be not deficient in *slowness*, and yet quite *indistinct*."

Elocutionary manuals do not provide a balanced treatment of speech education. Consistent with their purpose, they emphasize delivery to the neglect of other phases of instruction. Within the limitations of the school of thought of which it is representative, however, the *Reader's Guide* by John Hall is a tolerably good guide to elocutionary training.

L. T.

The American First Class Book; or, Exercises in Reading Recitation: Selected Principally from Modern Authors of Great Britain and America; and Designed for the Use of the Highest Class in Publick and Private Schools. By JOHN PIERPONT. Boston: Hilliard, Gray, Little, and Wilkins, 1831; pp. 480.

On the reverse side of the title page of John Pierpont's book, we find an extract from the records of the School Committee of Boston. It specifies that on July 18, 1823, the Committee ordered "That *The American First Class Book* be hereafter used in the publick reading schools instead of Scott's Lessons." Notices of that sort have a peculiar significance in that they reflect a shift from the English treatises and compilations to books better adapted "to the state of society as it is in this country. . . ." Pierpont was the Minister of the Hollis Street Church in Boston; and his book was intended, in the first instance, for the public and private schools of that city. He believed, however, that the complaint against the English compilations was widely felt in the American States. Consequently, he hoped his book would satisfy a nation-wide need.

The American First Class Book contains no elocutionary theory. The 209 lessons extending over 480 pages consist entirely of exercises—selections of prose and poetry for

oral reading. Pierpont believed that reading, like conversation, "is learned from example rather than by rule"; that no one ever becomes an accomplished reader or speaker simply by studying the principles of elocution. Instead, he would require the teacher to be a good reader; to be one who could address the student's ear "with living instruction,—with the rich and informing melody of the human voice."

Pierpont's desire to use the literature of America for exercise material is partially fulfilled. He admits that his book might meet a more flattering reception from the public if it contained a greater proportion of the labors of American authors. But much of what is good in our literature, he says, is not well adapted to the needs of the pupils. Nevertheless, the passages from American authors constitute about a fourth of the volume. Among the representatives are Irving, Wirt, Franklin, Webster, Bryant, and Channing.

The influence of the English readers was diminishing during the 1820's, and publications more in tune with the national consciousness of a growing America were rapidly gaining popularity and support. In its small way, Pierpont's book hastened the decline of the English influence.

L. T.

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

ANGLE, PAUL M. (Editor), "The Recollections of William Pitt Kellogg," *The Abraham Lincoln Quarterly*, III (September, 1945), 319-339.

Looking back over a twelve-year acquaintance with Lincoln, Kellogg analyzed and recorded the characteristics of Lincoln which most impressed him. Lincoln's method of argument, his delivery, and audience reactions are discussed particularly in reference to Lincoln's speech at the Bloomington Convention in 1856, and his Springfield address of 1858.

BRIGANCE, W. NORWOOD, "Public Address," *College English*, VII (October, 1945), 31-36.

In a twenty-minute address before an audience of English teachers, Brigance discussed the problem of teaching public address. The purposes of public address are presented, along with a discussion of the roles of the speaker, the audience, and an interpretation of "that neglected and misunderstood thing, 'delivery.'"

COOK, REGINALD L., "Robert Frost: A Time to Listen," *College English*, VII (November, 1945), 66-71.

"Robert Frost's talk, like his poetry, is the crystallization of what in himself he essentially is—a wise, neighborly man, rooted and seasoned in New England soil and climate, who possesses the two most cherishable gifts of a writer: creative thought and a personal idiom." As a result of twenty years of listening to the talk of Robert Frost, the writer discusses the conversational habits of Frost, along with a "kind of *ars poetica*" that he has gleaned from his close acquaintance.

"General Eisenhower of Kansas," *The Kansas Historical Quarterly*, XIII (August, 1945), 385-399.

Eisenhower's speeches have been notable for "humility and common sense." A brief analysis of Eisenhower's speaking methods is presented, together with a series of his speeches, and extracts from speeches.

KERN, NATHANIEL J., "Better Selling Techniques Needed at Trade Meetings," *Printer's Ink*, CCXIII (October 19, 1945), 21-22.

The problem of advertising and techniques of sales promotion are discussed. Among other things, the writer discusses the need for improved speaking techniques. "Hesitant, faltering, stumbling speakers, despite their ability as sales executives, are more useful behind the scenes than in front of a group of critical, objective businessmen."

LEE, ALFRED MCCLUNG, "The Analysis of Propaganda: A Clinical Summary," *The American Journal of Sociology*, LI (September, 1945), 126-135.

Lee describes five interrelated approaches to propaganda analysis: (1) societal, (2) social-psychological, (3) communicatory, (4) psychological, and (5) technical. Propaganda is viewed not just as the manipulation of verbal and other symbols but more broadly as an inherent part of an individual's or a group's drive to advance what it regards as its own interests.

MOSSO, ASENATH M., "The Relation of Oral Communication to Other Aspects of the English Program," *The English Journal*, XXXIV (October, 1945), 440-444.

Since speech as a language art is so closely bound to the other language arts that in actual use one cannot separate it from the others, "it seems logical not to separate it in teaching but to give it its rightful place by interrelation with other activities in the classroom." Methods are discussed by which speech training may be given in conjunction with teaching the novel, poetry, short story, and the play.

MUHLEN, NORBERT, "America's Sixty Voices," *Common Sense*, XIV (October, 1945), 9-11.

"Research has shown that the attraction of a news commentator's voice means much for his success, his popularity, his audience size—sometimes more than his opinions or the slant he imparts to his news." Muhlen discusses the influence of the news commentator,

his position in relation to the press, and techniques by which he obtains control over public opinion.

MULFORD, MONTGOMERY, "Writing for Radio," *Writer's Monthly*, LXVI (September, 1945), 148-149.

"Writing for the ear is much more difficult than writing for the eye; and because radio writing is entirely for the ear, radio scripts must be more carefully done." The writer discusses "radio vocabulary."

PRICE, BYRON, "Maintaining a Healthy Public Opinion," *The Public Opinion Quarterly*, IX (Summer, 1945), 140-144.

"The effort to promote better reading and listening, as a sure step toward a higher level of public opinion, should be an organized effort." Four objectives are discussed as requisites to obtaining a unity of effort in accomplishing a healthy public opinion.

WILSON, H. S., "Gabriel Harvey's Orations on Rhetoric," *ELH: A Journal of English Literary History*, XII (September, 1945), 167-182.

Gabriel Harvey's three Latin orations on Rhetoric afford "one of the most significant clues to the rhetorical ideas and practices of the reign of Queen Elizabeth." The writer makes a comparative analysis of the works of Harvey.

DRAMA AND INTERPRETATION

BARTLETT, BETTY J., "Double Casting Methods," *Dramatics*, XVII (October, 1945), 10-11.

"A dramatic program properly executed and well thought out can be effective in teaching cooperation, wholesome competition, and the essentials of democracy." The writer discusses three specific methods for double casting that have been tried in high-school productions, and the problem of adjusting casting methods to rehearsal procedures.

GORDON, EDWARD J., "The Need for Interpretation," *The English Journal*, XXXIV (September, 1945), 386-388.

"The worst reading habit of all is to read as though of course we knew what was meant." Gordon takes issue with the "time-honored paraphrase" as a method for teaching the meaning of written selections. "To find the true meaning of a written selection, we must go far beyond paraphrasing and analyze it according to its context—physical, mental, and verbal."

HEWITT, BARNARD, "The Elizabethan Theatre," *Dramatics*, XVII (November, 1945), 3-5.

"The Elizabethan theatre was above all else a theatre of action—dynamic, exuberant, overflowing with energy." A discussion of the architecture and arrangement of the Elizabethan theatre is presented, as well as an analysis of the audience and of leading playwrights of the time.

HEWITT, BARNARD, "The Greek Theatre," *Dramatics*, XVII (October, 1945), 3-4.

Mr. Hewitt describes a modern equivalent for the festival called the *City Dionysos* with its contest for tragedy held annually in Athens at the height of the Greek theatre, and discusses the work of outstanding playwrights, Aeschylus, Sophocles, Euripides, and Aristophanes. Playwrights and producers must study the Greek Theatre not in order to imitate it, but in order "to experience something of its vast creative energy."

HUBBELL, RICHARD, "The Theatre and Television," *Televiser*, II (September-October, 1945), 29 ff.

"The modern theatre makes use of a number of 'theatrical' conventions, the acceptance of which is necessary on the part of the audience." On the contrary, television, which gives promise of becoming a new art form, "has not yet produced any established and universally accepted conventions and only a few satisfactory techniques." The writer discusses the problems of production in television.

SEWELL, ARTHUR, "Place and Time in Shakespeare's Plays," *Studies in Philology*, XLII (April, 1945), 205-224.

The writer is concerned with the unity of action in the Shakespearean drama. "Inner intention and outward form of the play" are the two aspects governing "unity of action." Elements of time and place are dealt with in detail.

STEWART, J. I. M., " 'Julius Caesar' and 'Macbeth.' Two Notes on Shakespearean Technique," *The Modern Language Review*, XL (July, 1945), 166-173.

Taking issue with Levin Schücking's discussion of dramatic techniques and character

problems in Shakespearean plays, Stewart analyzes the techniques of "direct self-explanation" and discusses the objective appropriateness of "dramatic testimony."

UNWIN, JOHN THOMAS, "Do You Know How to Read Aloud?" *Parents' Magazine*, XX (September, 1945), 76.

"Reading is an important part of your child's mental and emotional life." The writer discusses the mechanics of stress, modulation, and tempo in reading aloud, and applies his principles to selections that he reads informally to his family.

VAN DRUTEN, JOHN, "The Job of Directing," *Theatre Arts*, XXIX (November, 1945), 628-636.

At his best, the director can be an "inspirer"; at his lowest, he should be an "elicitor" of the best that his author and his actors have to give. Van Druten discusses the qualifications of the director, and the principles that have guided him in his own capacity as director.

LANGUAGE AND PHONETICS

HALLER, JOHN M., "Edward Eggleston, Linguist," *Philological Quarterly*, XXIV (April, 1945), 175-186.

Although Eggleston was not a professional philologist, he became a faithful recorder of the speech which he heard around him, a crusader for the extended use and study of dialect, and a holder of advanced linguistic views. Seven ideas about speech, folk and otherwise, as revealed in his writings are presented.

HOUSE, RALPH W., and CRATIS D. WILLIAMS, "Learning the Webster System of Diacritical Marks in Grade X," *The School Review*, LIII (October, 1945), 484-489.

The writers undertook the problem of determining the number of days tenth-grade pupils need in order to achieve complete learning of the Webster system of diacritical marks. In a testing program involving 55 tenth-grade students, the writers conclude that fifteen twenty-minute periods or less suffice for the teaching of the Webster system to pupils who have "good study habits."

KRAGNESS, SHEILA I., "Critical Thinking Through Language," *The Modern Language Journal*, XXIX (October, 1945), 521-523.

Language teachers share with social science teachers a responsibility for developing in their pupils a realization that language is the instrument by which they reason. Language study makes the student aware of the relativity of word meanings, thereby aiding him to detect perversions of language and of ideas.

LEWIS, ALBERT, "Words, Action, and Emerson," *College English*, VII (October, 1945), 20-25.

Emerson, the poet, the lecturer, the writer, knew the "compelling power of words." Studying their motion, their shifts, their influence, he "stands at the beginning of the movement which today has the fuller proportions of a separate science."

PARTRIDGE, ERIC H., "Words Get Their Wings," *College English*, VII (October, 1945), 26-30.

"R. A. F. slang is virile and vigorous, graphic and picturesque, irreverent (for the most part), yet not irresponsible, often humorous, occasionally witty; 'packing a punch' yet usually good natured." The writer classifies the slang expressions of the R. A. F. and discusses possibilities in their incorporation into Standard English.

SWAIN, PHILIP W., "Giving Power to Words," *American Journal of Physics*, XIII (October, 1945), 318-320.

"Learning to talk and write so the other fellow can understand you is a prime duty of every man with any wisdom worth sharing." Swain sets down 10 rules for more effective scientific writing, concluding that three principles must act as a constant guide: (1) know your reader; (2) know your objective; (3) be simple, direct, and concise.

SPEECH SCIENCE

CHINN, HOWARD A., and PHILIP EISENBERG, "Tonal-Range and Sound-Intensity Preferences of Broadcast Listeners," *Proceedings* of the I. R. E., XXXIII (September, 1945), 571-581.

A report of an investigation designed to determine the method of reproduction which is most *pleasant* to the observer, rather than a study of his ability to detect changes in tonal ranges or to hear sounds of various frequencies and intensities, such as those investigations which have been conducted in the past.

EISENBERG, PHILIP, and HOWARD A. CHINN, "Tonal Range and Volume Level Preferences of Broadcast Listeners," *The Journal of Experimental Psychology,* XXXV (October, 1945), 374-392.

In a study designed to discover what the tonal range preferences of listeners actually are, the investigators conclude that "listeners prefer either a narrow or medium tonal range to a wide one," and that "most listeners are not influenced to change their judgments when informed that one condition is 'low fidelity' and the other 'high fidelity.'"

LAMBRECHT, E. GEORGE, "Look to His Ears," *Parents' Magazine,* XX (August, 1945), 27 ff.

"All over America today countless thousands of boys and girls are plodding along with only four and a half senses instead of five." The article discusses the need for hearing tests in public schools, behavior problems related to hearing deficiency, elementary methods by which parents may discover hearing ability of young children, and the services of clinics and otologists.

NIXON, GEORGE M., "'Higher Fidelity' in Sound Transmission and Reproduction," *The Journal of the Acoustical Society of America,* XVII (October, 1945), 132-135.

In the movement toward realism inherent in the development of higher fidelity transmission, it may be discovered our reference standard of quality has been determined by years of listening to a restricted frequency response on sound motion pictures, radio receivers, or phonographs. The writer discusses factors related to realism in sound transmission.

PERLMAN, H. B., "Physics of the Conduction Apparatus," *The Laryngoscope,*" LV (July, 1945), 337-348.

Perlman presents a study showing how the normal conducting mechanism functions as an acoustic instrument and the particular manner of its response to sound waves.

SEAGERS, PAUL W., "The Central Radio-Sound System in Postwar Planning," *The American School Board Journal,* CXI (October, 1945), 49.

"No other type of school equipment has been so greatly misunderstood, misused, and poorly utilized" as radio sound-system. The functions of sound equipment are discussed, along with the installation of equipment.

SILVERMAN, LESLIE, "An Adjustable Resistance with Linear Response to Air Flow for Respiration Experiments," *Science,* CII (September, 1945), 307-309.

"It is often necessary in respiration experiments and clinical work to apply resistance to inspiration or expiration." The writer describes an apparatus and gives a diagrammatic sketch of an instrument designed to aid in such experiments.

TABER, FRANK A., "The Audiometer and Our Hearing Aids," *The Volta Review,* XLVII (August, 1945), 453 ff.

The inability of the audiometer to show up distortion in those cases where any degree of nerve deafness is present constitutes the one outstanding weakness of the audiometer, and the weakness is "not fully appreciated by many people who are fitting hearing aids today."

THE TEACHING OF SPEECH

DAWSON, MILDRED A., "Oral Expression Is Basic," *The Instructor,* LIV (October, 1945), 39 ff.

"If language lessons are to reflect life experiences, and are to teach children to express themselves adequately, the major emphasis has to be on oral expression." Five reasons for placing emphasis upon oral expression are presented.

ELMER, MARIAN SHORT, "A 'Scriptless' Play Prepared in School," *The Instructor,* LV (November, 1945), 24-25.

Since students are often engaged in collecting facts pertaining to Thanksgiving or other holidays, they may, by careful supervision, be guided in presenting the facts so that a spontaneous conversation will result which may be taken down by shorthand during the time of presentation. Children are delighted to see that a play, pleasing and well-coordinated, may result from their collections of facts and class conversations. Such a project may provide exercise in oral English, creative experience, and courtesy.

GOOGIN, VIRGINIA B., "Lee Junior High Peps Up Speech Training," *Virginia Journal of Education,* VI (September, 1945), 35.

The writer discusses the speech activity

program developed at Lee Junior High School in Roanoke for the improvement of oral expression.

HUGHES, R. O., "Junior Town Meeting," *School Activities,* XVII (October, 1945), 43-44.

The Junior Town Meeting has great possibilities in developing among high-school students an interest in the important problems of the times and an understanding of the best way to discuss those problems. The distinctive merits of the town meeting form of public expression are considered.

LEES, C. LOWELL, "More Plays Through Student Directors," *Dramatics,* XVII (October, 1945), 7-8.

Professor Lees begins a series of articles on teaching students the art of play directing.

LEES, C. LOWELL, "What is a Play," *Dramatics,* XVII (November, 1945), 10 ff.

The second in a series of seven articles on teaching students the art of directing. The article is concerned with the problems of choosing a play.

MILLER, SOPHIE, "High School Radio Workshop," *School Activities,* XVII (September, 1945), 23 ff.

Believing that schools have not as yet taken a strong enough interest in radio work, the writer argues that "every high school, even though it does not have a local radio station, should have a radio workshop, even if only in the form of a hobby club."

SISTER ST. ESTHER, S. S. J., "Common Sense and Speech-Teaching," *The Volta Review,* XLVII (September, 1945), 485 ff.

"It is no easy task to give the deaf child a natural approach to speech, but it can be done." The writer discusses the tactile, visual, and auditory system of teaching children who have a "natural desire for speech."

THOMPSON, DORIS E., 'Paint and Crosspatches," *Dramatics,* XVII (October, 1945), 9-10.

The director of dramatics of Penn High School, Grenville, Pennsylvania, discusses the organization and training of make-up crews for high-school productions.

WILLIAMS, HELEN D. "'Ganging Up' on Poetry," *School Activities,* XVII (October, 1945), 45 ff.

The Speech Choir at Hickman High School in Columbia, Missouri, is "in a sense, a gang—a big gang with a lot of fine traditions behind it." The membership of the choir, its activities, and goals are discussed.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BLACKSTONE, SIDNEY, "Learning to Hear Again," *The Volta Review,* XLVII (September, 1945), 501-504.

"Next to the tragedy of losing one's hearing, the greatest shock comes from incorrectly selecting and using a hearing aid." Blackstone offers practical suggestions for using a hearing aid.

BROWN, SPENCER F., "The Loci of Stutterings in the Speech Sequence." *The Journal of Speech Disorders,* X (September, 1945), 181-192.

The writer reports results of a statistical analysis made of two oral reading performances of a 1000 word selection by each of 31 stutterers to determine whether any characteristic in addition to initial phonetic value, grammatical function, position in the sentence and word length was present in the words which were stuttered by the subjects.

BULLEN, ADELAIDE KENDALL, "A Cross-Cultural Approach to the Problem of Stuttering," *Child Development,* XVI (March-June, 1945), 1-88.

Because there is no unanimity in interpretation, "if we hope to solve the problem of stuttering via the existing literature, we are doomed to disappointment." Building upon the work of such men as James Sonnett Greene, M. D. and Smiley Blanton, the writer carries her investigation beyond the boundaries of our own culture in order to discover what lights a cross-cultural approach may throw upon our own clinical cases. Anthropological, sociological, and psychological approaches are used in examining data on stuttering in three areas with alien cultures.

DECKER, RUSSELL M., "Prevention of Deafness in Children," *The Annals of Otology, Rhinology & Laryngology,* LIV (June, 1945), 358-361.

The article is a report of results of hearing tests given to school children in California.

The writer discusses primary causes producing deafness in childhood, and urges wholehearted cooperation on the part of otologists in the early recognition and correction of the pathology which may lead to deafness. The primary causes producing deafness in childhood are classified.

DERBES, VINCENT J., "Some Recent Advances in Bronchial Asthma," *Selected Writings by the Staff Members of the Ochsner Clinic*, IV (June 30, 1945), 52-61.

A discussion of immunology, pathology, complications, medical and surgical treatment, and prognosis. The writer also deals with the asthmatic soldier and the army.

ECKELMANN, DORATHY, "If Johnnie Stutters," *The Elementary English Review*, XXII (October, 1945), 207 ff.

"The role of the classroom teacher is more important in relation to stuttering than to any other speech disorder, and she can do much either to arrest or increase it." The writer presents a series of cases, designed to show the far-reaching effects of teacher-pupil relationships.

EISENSON, JON and ESTHER HOROWITZ, "The Influence of Propositionality on Stuttering," *The Journal of Speech Disorders*, X (September, 1945), 193-197.

In a study concerned with determining the influence of the propositionality of the speaking situation on the frequency of stuttering, the writers conclude that "as meanings and the responsibility of communicating meanings become prominent, stuttering increases."

FLETCHER, LT. COMDR. RUSSELL, "The Stenger Malingering Test Made with the Audiometer," *The Annals of Otology, Rhinology & Laryngology*, LIV (June, 1945), 362-366.

"The detection of malingerers of deafness and those who exaggerate their hearing loss has been one of the hard problems of otologists." The technique of conducting a Stenger malingering test on the audiometer is discussed.

FROESCHELS, EMIL, "The Psychosomatic Approach to Speech Disturbances," *The Journal of Speech Disorders*, X (September, 1945), 221-225.

The writer explains the importance of a psychosomatic approach in the diagnosis as well as the treatment of cases of speech disturbances. Not only is such an approach advisable in the types of speech disorders which have been customarily regarded as functional or psychogenic, but it appears to be advisable in large measure, also, with respect to those disorders associated with anatomic lesions and physiological deficiencies.

GATEWOOD, E. TRIMBLE, "A Simple and Practical Procedure for Developing Esophageal Voice in the Laryngectomized Patient," *The Annals of Otology, Rhinology & Laryngology*, LIV (June, 1945), 322-327.

Gatewood describes and evaluates the use of a No. 6 semi-flexible catheter inserted through the nose into the esophagus for the purpose of furnishing air to the esophagus in order to assist the laryngectomized patients to develop sound. "During the earliest phase of voice production, the act of supplying the esophagus with air by the patient alone seems to be the most difficult part of acquiring a new speech mechanism."

HENRICKSON, ERNEST H., "A Semantic Study of Identification of Speech Defects," *The Journal of Speech Disorders*, X (June, 1945), 169-172.

Recognition of speech defects may be considered on different levels: statement of recognition, verbal definition, and auditory perception. These levels tend to overlap, but they do not coincide. The study, designed to discover the abilities of students in a class in speech correction to detect speech defects, leads the writer to conclude that we should "avoid tendencies toward dogmatism, bickering and confusion in our thinking, talking and teaching 'about' speech defects."

HOLLENDER, A. R., and PAUL B. SZANTO, "Tuberculosis of the Nasopharynx," *The Eye, Ear, Nose & Throat Monthly*, XXIV (October, 1945), 470-475.

Tuberculosis of the nasopharynx "probably occurs more frequently than tuberculosis of the larynx." The article discusses the frequent incidence and clinical significance of tuberculosis of the nasopharynx.

JOHNSON, MAJOR FORDYCE, "Deafness and Normal Tympanic Membrane," *Archives of Otolaryngology*, XLII (September, 1945), 174-177.

"Deafness dating from early childhood in the presence of a normal tympanic membrane should be checked by roentgenograms of the mastoid." The writer discusses problems that arose in examination of a large number of Army personnel for defects of hearing.

LOVELL, GEORGE, "A Sex Difference in Opinion," *The Journal of Social Psychology*, XXII (August, 1945), 17-21.

Results of an opinion poll conducted at Grinnell College revealed a sex difference particularly in responding to the item "Which enemy do you think we should defeat first, Japan or Germany?" The investigator attempted to test the significance of this difference and to seek the cause for it.

MURTAGH, JOHN, "The Respiratory Function of the Larynx—Some Observations on Laryngeal Innervation," *The Annals of Otology, Rhinology & Laryngology*, LIV (June, 1945), 307-321.

The investigator makes a preliminary report of typical results and records obtained by the introducion of a pneumatic recording device into the glottis of experimental animals, mainly goats, and of the results obtained by stimulation of the laryngeal nerves and some of the intrinsic muscles of the larynx.

PANARA, ROBERT, "Poetry and the Deaf," *American Annals of the Deaf*, XC (September, 1945), 340-344.

"Poetry has as great a proportion of followers among deaf people as it has among the hearing." The article is a discussion of how poetry may be used to enrich the lives of the deaf.

PERLMAN, H. B., "Stroboscopic Examination of the Ear," *The Annals of Otology, Rhinology & Laryngology*, LIV (September, 1945), 483-494.

Perlman discusses the arrangement of equipment for examining the acoustic movements of the living ear under stroboscopic illumination and reports results of experimental observations.

PODOLSKY, EDWARD, "The Epileptic Brain and its Influence on History," *Current Medical Digest* (September, 1945), 69-70.

"Epilepsy and leadership have gone hand in hand down through the ages." The writer discusses the causes of epileptic seizures.

RANKIN, C. E., "The Education of a Child Handicapped by Loss of Hearing," *American Annals of the Deaf*, XC (September, 1945), 276-283.

Rankin discusses the care of the deaf at the North Carolina School for the Deaf. A history of the school, character of the student body, curriculum, and problems of partially deaf children are discussed. The writer also suggests contributions which can be made by physicians in early detection of hearing loss, testing, and adjustment.

SAPHIR, OTTO, "Laryngeal Edema, Myocarditis and Unexpected Death," *The American Journal of the Medical Sciences*, CCX (September, 1945), 296-301.

Five unusual instances of unexpected death occurring shortly after the sudden onset of marked respiratory difficulty and cyanosis in previously healthy children were recently observed, the cause being myocarditis which clinically had not been diagnosed. Saphir's study is to draw attention to this unrecognized complication of a severe upper respiratory disease.

SIMON, CLARENCE T., "Complexity and Breakdown in Speech Situations," *The Journal of Speech Disorders*, X (September, 1945), 199-203.

Simon attempts to view stuttering "as a breakdown of the total speech process, a disintegration of a function." A test of the measure of response to increasing complexity is presented.

SNITMAN, MAURICE F., "Carcinoma of the Larynx," *Archives of Otolaryngology*, XLII (September, 1945), 178-185.

A preliminary report on the significance of histopathologic study of serial sections of carcinoma of the larynx. The writer concludes that "Serial histologic study of laryngofissure specimens would prevent delay in the management of residual malignant neoplastic tissue."

NEWS AND NOTES

OTA THOMAS, *Editor*

Please send items of interest for this department to OTA THOMAS, HUNTER COLLEGE, NEW YORK CITY

NEW SERVICES FOR DISCUSSION GROUPS

The *American Mercury* is sponsoring a new service for discussion purposes. It is called "Script-of-the-Month" and is a complete fifteen-minute radio program that can be used on or off the air. Scripts will be issued monthly and will be based on current news articles appearing in the magazine.

"Script-of-the-Month" is in the form of a round-table discussion with dialogue for four participants and an opening and closing statement for an announcer. Miss Gretta Baker, script writer and instructor in radio techniques at New York University, writes the programs. She will also act as consultant to groups who plan to go on the air. Such groups should write to her at the *American Mercury*.

Free copies of "Script-of-the-Month" may be obtained by writing to Radio Department, *American Mercury*, 570 Lexington Avenue, New York 22, New York.

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A new series of 18 loan packets on Inter-American subjects available for the use of teachers, elementary and secondary schools, college students, and adults, was announced today by the U. S. Office of Education, Federal Security Agency.

The individual packets of the new series contain bibliographies, source lists, magazines, pictures, maps, units and courses of study, program outlines, skits, games, music, descriptive booklets, conference reports, reprints of articles, pamphlets, and other materials. This material is suitable for use from the elementary level through college. Teachers, school administrators, librarians, and others will find many timely suggestions easily adaptable to use as teaching aids in each packet.

Packets are available on loan for three weeks without charge except that return postage is to be paid by the borrower which will vary according to postal zones.

Materials for College Students and Adults;

15. Economic Problems
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17. Development of Pan Americanism
18. Education in Latin America

Requests for the packets should be addressed to: U. S. Office of Education, American Republics Section, Division of International Educational Relations, Washington 25, D.C.

A NEW JOURNAL

The Linguistic Circle of New York, announces the publication of the first number of its journal, *WORD*, which will appear three times a year.

WORD presents problems and points of view in the various branches of linguistic science, theoretical and applied, general and specialized, historical and descriptive. It fosters the study of language in its different functions, and in its relations to social, cultural, and psychological phenomena. It will offer articles, reviews of new publications, and notes and comments on activities in the field of language and allied fields in America and elsewhere.

NEW APPOINTMENTS

Ruth Clark, supervisor of the speech correction activities of the Salt Lake City schools, has been appointed to the staff of the School of Speech at the University of Denver.

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Charles W. Lomas recently left Stanford University and joined the staff of the Department of Speech at the University of Michigan.

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James D. Davis resigned from his teaching post at Southwestern Louisiana Institute and is now teaching speech and directing the College Theatre at Michigan State College at East Lansing. From 1942 to 1944 Mr. Davis served as supervisor of personnel for Lockheed Aircraft Corporation in California

where he acted as the company's mediator in labor and wage disputes.

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P. Merville Larson, formerly of the State Teachers College at San Marcos, Texas, is now the Head of the newly organized Department of Speech at the Texas College of Arts and Industries, Kingsville. The new department was authorized last year by the State Legislature and the College's Board of Directors.

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The University of Texas has added new members to its speech staff. They are: Miss Jym Motheral, Newell Blakley, Gale Adkins, Miss Sydney Burke, Betty Jo Duncan, Mrs. John Koschak, Marjorie Ann Brau, Mike Holberg, Martin Todaro, and Mrs. Jeannette Goodfriend. The latter will serve as secretary as well as a part-time instructor.

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J. H. Henning has resigned his position at Alabama College to become Head of the Department of Speech at West Virginia University. Mr. Henning was on leave for the year preceding his resignation, and Mary E. Compton, who substituted for him, has now taken over his duties regularly.

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Willard Wilson is now Head of the Department of English in the University of Hawaii.

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Ann Blager is teaching acting and is directing the Children's Theatre at Allegheny College, Meadville, Pennsylvania.

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Roger Joseph, former radio network player, is now Head of the Department of Speech and Drama at the Senior High School in Reno, Nevada.

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Evelyn P. Kenesson has accepted a position at Bowling Green State University, Ohio. She was previously on the staff of Louisiana Polytechnic Institute.

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Daniel W. Mullin has been appointed to the speech staff of the University of Mississippi.

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Gertrude Reinbold is the new technical director at the Richmond Professional Institute, College of William and Mary.

John J. Rudin II has become the first full-time speech teacher in the Department of Homiletics in the Duke University Divinity School. For the past four years he had served as Chairman of the Department of Speech at Northwest Missouri State Teachers College at Maryville.

PERSONALS

Major Irving J. Lee of the Army Air Force has now been discharged from service and has resumed his duties in the School of Speech, Northwestern University.

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Lieutenant (jg) J. J. Auer, USNR, on leave from Oberlin College, has been transferred from the Indoctrination School at Hollywood, Florida, to Navy Department Educational Services Section, Washington, D.C. He is in charge of an information unit, is one of the editors of the Navy magazine *Training Bulletin*, and has written the *Navy Handbook for Discussion Leaders*. He hopes to be back in civilian life some time next spring.

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Lieutenant Robert M. Vogel, USNR, on leave from Rochester University, was Executive Officer on the destroyer *Hobson* when it was hit in the East China Sea on April 16 by a Kamikaze flyer. Casualties were light but damage to the ship was serious. Lieutenant Vogel started his terminal leave on December 1.

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Don A. Harrington, Wabash graduate of 1942, who entered the Navy as a yeoman and was discharged with the rank of Lieutenant, has now entered graduate school at Louisiana State University.

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Thomas A. Rousse, Chairman of the Department of Speech in the University of Texas, has returned to teaching after a three-year leave as a Major in the Army.

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Howard W. Townsend is back at the University of Texas. He had been on leave for a year, teaching and studying in the Department of Speech at the University of Wisconsin.

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Henry M. Moser, who has been on leave for the past two years in order to carry on research in voice communications for the United States Army Air Forces, has returned to the University of Michigan.

Lieutenant J. Garber Drushal anticipates returning to his duties at Capital University, Columbus, Ohio, for the second semester. He was discharged from the Navy the first part of December.

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Lieutenant Colonel Armel Dyer, formerly instructor of speech at Joplin Junior College, Joplin, Missouri, expected to be back in the States by January 1. He had been serving with General MacArthur's staff in Tokyo.

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Wilbur E. Gilman, on leave from the University of Missouri and now serving as Chairman of the Department of Speech at Queens College, Flushing, New York, returned to the University of Missouri for the summer session last year.

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Visiting instructor at the University of Michigan is Harriet Mae Dunn, who has extended her leave from the University of Pittsburgh, where, in addition to offering courses in speech correction, she is the Director of the Speech Clinic and teacher of speech correction in the Pittsburgh public schools.

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Two members of the speech staff of the New York University College of Arts and Pure Science have returned from military leave. They are Alvin Busse who has been serving as a Captain in the United States Marines, and Alan Coutts, Signalman, First Class, in the United States Navy.

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Leland T. Chapin has returned to his regular duties at Stanford University after serving as a Lieutenant in the Navy since 1943. He was in the Marshal Islands as Senior Civil Affairs Officer on Majuro, returning to Washington in the summer of 1944. Since his return he has delivered lectures at the Civil Affairs Training Schools at Harvard, Yale, Columbia, and Chicago universities.

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Captain Hugh F. Seabury, on leave from the chairmanship of the Speech Department, Southwest Texas State Teachers College, San Marcos, Texas, is now at the Instructor Training Section, Headquarters, Army Air Forces School, AAF Center, Orlando, Florida.

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George V. Bohman was on leave from Dartmouth College during the fall term.

Lieutenant Almon B. Ives expects to be discharged from the Navy and back on the Dartmouth staff for the March term.

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A Legion of Merit for "exceptionally meritorious services from 25 September 1944 to 2 September 1945" has been awarded to Colonel Harold F. Harding, professor of public speaking at George Washington University, now on war service leave with the armed forces. As Chief of Staff, Headquarters, Replacement Training Command, United States Army Forces Middle Pacific, Colonel Harding was responsible for organizing, training, and directing the staff which provided replacement support for operations against the Japanese. The award citation reads, in part: "Through his qualities of foresight, diplomacy, military proficiency, and continuous devotion to duty, Colonel Harding was of material importance to the victory of our forces in the Pacific."

Colonel Harding arrived overseas in January, 1942. He previously served as Assistant G-1, Army Forces Pacific Ocean Areas, and as commanding officer of the 16th Coast Artillery, a part of the harbor defense of Honolulu. For his conspicuous performance in these assignments, he was awarded a Bronze Star Medal.

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Harold P. Zelko was recently transferred to the Ohio River Division of the Army Engineering Corps with headquarters in Columbus, Ohio. There he is in charge of the training of civilians for that area. Mr. Zelko is on leave from the speech staff at Pennsylvania State College.

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Orville Johnson has been appointed Dean of Men at Earlham College after eight years of service in the Department of Speech at Earlham. In addition to his new duties he will continue to teach some classes in speech.

PROFESSIONAL ITEMS

W. Norwood Brigance, Wabash College, on December 1 addressed the Western and Central Ohio High School Teachers of Speech and Debate Coaches on the subject, "How the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH Can Help the High-School Teacher."

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The University of Missouri Forensics Conference was held at Columbia on December 7 and 8. Speakers for the occasion included

E. C. Buehler, University of Kansas; Loren D. Reid, University of Missouri; R. L. Davidson, Jr., Director of the University of Missouri's Extension Division; Henry L. Ewbank, University of Wisconsin; Dorothy Friend, John G. Heinberg, and Wayne Thompson, all of Missouri. In addition to practice debates by the high schools participating on peacetime military training, a symposium was held on the same subject with Loren D. Reid, Bower Aly, E. C. Buehler, and H. L. Ewbank participating.

On October 12 and 13 a Speech Correction Conference was held at the University of Missouri. Lynn E. Hummell, Director of Fine Arts, Missouri State Department of Public Schools; Loren D. Reid, Director of the Speech Clinic; Theodore H. Bullock, School of Medicine; Jean Ervin, Assistant Director of the Speech Clinic; Norma Lee Lucas, University Laboratory Schools; William H. Lichte, Department of Psychology; Delyte W. Morris, Director of the Special Education Clinics, Indiana State Teachers College; and William J. Stewart, Director of the Missouri State Crippled Children's Service—all appeared on the program.

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The Department of Speech at the University of Texas will sponsor a state-wide debate institute for high-school students early in February. This has been an annual affair since 1935. Participation during the war years was greatly cut, but it is hoped that the institute will be back to normal this year.

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The Marshall Field Foundation has given a grant of $10,500 for the work of the Edna Hill-Young Speech Clinic of the University of Denver during a three-year period. This sum is being matched by the Denver School Board. Approximately fifty teachers in the public schools are to be trained in a three-year Workshop in Speech Correction which will be conducted by the staff of the School of Speech, and speech correctionists from the Denver hospitals and schools.

A basic communications course at the University of Denver which has been developed on an experimental basis since 1939 by Ethel Schuman and Ruth Holzman of the Department of English and Elwood Murray of the School of Speech has been put into effect to replace the freshman composition and beginning speech sections. Thirty sections of the combined course were scheduled for the winter quarter. The various units take for their unifying core the personality and evaluational development of the student in reading, writing, speaking, and listening. The sections are serviced by a speech clinic under the direction of Robert Harrington, a writing clinic under Frederic Sorenson, and a reading clinic under Wilhelmena Hill of the School of Education. Wilson Paul of the School of Speech has been appointed coordinator of the course.

Elwood Murray, Director of the School of Speech of the University of Denver, was the guest leader for 180 debaters and coaches of southwest Iowa at Abraham Lincoln High School, Council Bluffs, on November 10, for a discussion progression. The question was the defense policy of the United States. Mr. Murray also gave ten lectures on general semantics for the faculty of Colorado Women's College during the autumn quarter.

The fifteenth Rocky Mountain Speech Conference will be held February 14-16 at the University of Denver on the theme, "Communications and Speech as a Force in Reconstruction." Among the guest contributors will be Joseph Smith and W. Norwood Brigance. Major Charles T. Estes of the Federal Conciliation Service will also be a guest contributor.

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W. Hayes Yeager of the Department of Speech at The Ohio State University, addressed a meeting of the Indiana State Teachers Association at Indianapolis on October 25. On October 26 he spoke at the Southwestern Ohio Teachers Association at Cincinnati. "Speech Looks toward the Future" was the title of his talks.

The Ohio State University is offering a series of educational and entertainment projects for the Fletcher General Hospital at Cambridge, Ohio, under the direction of Donald W. Riley. As part of this program for the members of the armed forces, a group of students from the Radio Workshop of the Department of Speech presented a program on December 11.

Bert Emsley, Acting Director of the Ohio High School Speech League, assisted in arranging an Ohio Student Conference on compulsory military training at The Ohio State University. The Conference was held November 30 and December 1.

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Since November 17, 1944, Miss Helen

Parrish, a student in the Department of Speech, Alabama College at Montevallo, has been writing and presenting a series of radio programs for Station WAPI, Birmingham. The scripts have been mailed on request, and in July, 1945, a digest of them was published by the college under the title *Woman's Page.*

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The twenty-second annual meeting of the Debating Association of Pennsylvania Colleges was held in Harrisburg on October 6, 1945, with seventeen colleges represented. Two questions were approved by the Association for the coming year. These were: *Resolved, that the foreign policy of the United States should be directed toward the establishment of free trade among the nations of the world;* and, *Resolved, that the national government should be ultimately responsible for the full-time employment of all who are willing and able to work.* Three debate tournaments were definitely scheduled with two others still under consideration. The following officers were elected: Cornelius W. Fink, Dickinson College, President; Elizabeth B. White, Ursinus College, Vice-President; Theodore F. Nelson, Allegheny College, Executive Secretary.

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President John H. Frizzell announces that the thirty-fourth meeting of the Eastern Public Speaking Conference will be held at the Hotel New Yorker, New York City, April 26 and 27, 1946.

THE COLLEGE THEATRE

The Department of Speech at the University of Michigan, during its 1945 summer session, staged the following five full-length plays: *Blithe Spirit,* by Noel Coward; *The Male Animal,* by James Thurber and Elliott Nugent; *Quality Street,* by James M. Barrie; *Over 21,* by Ruth Gordon; *Naughty Marietta,* by Victor Herbert and Rita Johnson Young.

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Petticoat Fever, under the direction of Mrs. Joseph Blickle, was produced at The Ohio State University on December 12, 13, and 14. The play was later repeated for the convention of the SPEECH ASSOCIATION OF AMERICA.

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During the fall season, Alabama College presented the following plays: October 13, *Ivory Door,* by A. A. Milne, directed by W. H. Trumbauer; October 26, *Blithe Spirit,* by Noel Coward, directed by Ellen-Haven Gould; November 30, *Seven Sisters,* by Edith Ellis, directed by W. H. Trumbauer; and December 14, *The Night of January 16,* directed by Ellen-Haven Gould.

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The fall production at Miami University was *The Cradle Song;* and the first experimental play of the season was *Miss Julie.* Both were under the direction of Homer N. Abegglen.

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The Theatre Associates at the Richmond Professional Institute, College of William and Mary, opened its sixth season by presenting on November 1, 2, and 3, Pinero's *The Enchanted Cottage,* directed by Raymond Hodges.

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The Northwestern University Theatre produced in November the modern Russian comedy, *Squaring the Circle.* In December the presentation was Paul Vincent Carroll's *Shadow and Substance.*

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The Cornell Dramatic Club produced during October and November, Saroyan's *The Beautiful People,* and Pirandello's *Six Characters in Search of an Author,* both directed by A. M. Drummond. The Summer Theatre at Cornell offered, besides two bills of one-act plays, *The Skin of Our Teeth* and Ibsen's *John Gabriel Borkman.*

THE COMMUNITY THEATRE

The Little Theatre of Shreveport, Louisiana, opened its twenty-fourth season with Noel Coward's *Blithe Spirit.* It was directed by John Wray Young and played from October 15 through October 23.

PROMOTIONS

Ormond J. Drake, Chairman of the Department of Speech and Dramatics at University Heights, New York University, and Director of Admissions, has been appointed Assistant Dean of the University College of Arts and Pure Science.

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Carl England has been promoted from Assistant Professor to Professor of Public Speaking at Dartmouth College.

DEATHS

The Reverend John Wesley Wetzel, former

Professor of Speech at Union Theological Seminary, died October 28 at his home in New York City. He was 74 years old. In 1894 Professor Wetzel received a Ph.B. degree from Southwestern and three years later graduated from the Cumnock School of Oratory of Northwestern University. He organized the Department of Oratory of the University of Denver in 1897, directed the department and taught in the Iliff School of Theology for three years. From 1901 to 1918 he taught public speaking at Yale University. He joined the faculty of Union Seminary in 1927. He also taught at Columbia University, at the Biblical Seminary, and retired in 1942. In addition to his teaching Reverend Wetzel had served as the minister for many congregations.

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Rose Walch, formerly a member of the faculty at Marygrove College, Detroit, died on October 13.

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Harry B. Gough, President of the ASSOCIATION in 1923, died last June in a Chicago Hospital following an operation. He was a classmate at Northwestern University of Ralph Dennis and Charles H. Woolbert. Most of his academic life was spent at DePauw University. Retiring there at the age of 65, he moved to Berea College where he taught until he reached the retirement age of 70. Last year he was at Albion College, taking the place of Carroll P. Lahman while the latter was on leave-of-absence.

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Annette L. Cusack, Chairman of John Adams High School Speech Department in New York City, died suddenly on April 27. She was graduated from Hunter College in 1915 and began her teaching career two years later. In 1931 she received her Ph.D. degree from Fordham and at that time began her chairmanship at John Adams. She was formerly president of the High School Teachers of Speech Association. At her death she was President of the First Assistants of Speech in the New York High Schools. She was also on the executive board of the High School Teachers of Speech and a member of national professional groups. Her fellow faculty members paid tribute to her in a memorial which reads in part: "For fourteen years she worked amongst us and by her personal kindliness and devotion to the highest professional ideas she gave to our school a distinction and charm that will forever be a part of its most cherished traditions."

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Captain Robert E. Whitehand, formerly teacher of drama at the University of Oklahoma, was killed in action over France in March, 1945. He has been posthumously awarded the Legion of Merit for his services as historian with the 8th Air Force.

AMONG THE CONTRIBUTORS

JAMES GORDON EMERSON: *The Case Method in Argumentation—III* (B.S., Iowa State College; J.D., Stanford) is Associate Professor of Speech and Drama and Director of Debate at Stanford University. His present article is the third and concluding installment on the use of the case method in argumentation.

JESSIE HAVER BUTLER: *Public Speaking in Public Life* (A.B., Smith College) is Instructor in Public Speaking at the Georgetown Visitation Convent, Washington, D.C. For 15 years she has taught classes in public speaking for adult women in Boston and in Washington. Her experience with adult women's groups is reflected in her handbook for women speakers, entitled *Time to Speak Up*, to be published by Harper in the spring.

DALLAS C. DICKEY: *Were They Ephemeral and Florid?* (A.B., Manchester College; A.M., South Dakota; Ph.D., Louisiana) is Assistant Professor of Speech at Louisiana State University. Mr. Dickey's interest in rhetoric and public address is attested by his book on *Seargent Smith Prentiss, Whig Orator of the Old South* and by various studies which have appeared in the QUARTERLY JOURNAL and in the *Journal of Mississippi History*. He is a past president of the Southern Association of Teachers of Speech.

GEORGE P. RICE, JR.: *Topics in Tudor and Stuart Rhetoric* (B.Sc., A.M., University of the State of New York; Ph.D., Cornell University) is Assistant Professor of Public Speaking at the Pennsylvania State College. He has taught English in Albany high schools for several years and was instructor in English and history at Cornell for a year on the USMAP program. In addition to his previous contributions to the JOURNAL his writings have also appeared in the *English Journal, School and Society, New York State Education, Pennsylvania State Education*, and the *Classical Weekly*. At present, he is engaged in gathering material for a small volume which will attempt to do for the entire seventeenth century in England what his present article does for the first decades.

CYRIL S. HAGER: *Speech and Effective Communication: Re-examination of Basic Assumptions* (A.B., A.M., Ph.D., Wisconsin) is Assistant Professor of Speech at Syracuse University. Formerly a teacher of speech at Michigan State College, Cornell University, Utah State College, and Eastern Kentucky State College, he served during the war as a War Department Consultant in the Teacher Training Division at Truax Field, Wisconsin and as a Club Director with the American Red Cross in North Africa, India, and Ceylon. Mr. Hager is especially interested in persuasion in relation to politics, and in speech patterns as they are revealed in cultural contexts.

ALAN NICHOLS: *Ray Keeslar Immel* (A.B., Iowa; LL.B., Colorado; A.M., LL.M., Southern California; Dr. rer. pol., Berlin) is Professor of Speech and Chairman of the Department of Speech at the University of Southern California. Readers will remember Mr. Nichols especially for his book on *Discussion and Debate* (1941).

LISA RAUSCHENBUSCH: *Julius Bab's First Critique of the Theatre* (A.B., A.M., Cornell) is Instructor in Drama and Speech and Director of Play Production at Sweetbriar College. Her interest in the theatre is both practical and theoretical. For a number of years she acted on the legitimate stage and in vaudeville; directed many amateur productions; was a playreader and a scout for motion pictures; and wrote, acted, and directed for radio. She is engaged in advanced study at Cornell on the theories of theatre art in Europe between 1900 and 1914. Miss Rauschenbusch writes that she intends to present to the JOURNAL, in due course, an article dealing with music in Greek plays.

ERNEST BAVELY: *Dramatic Arts in Secondary Education* is Executive Secretary and Treasurer of the National Thespian Society and is editor of the Society's publication, *Dramatics*. His articles have appeared in various theatre and drama magazines.

IRWIN LEE GLATSTEIN: *Semantics, Too, Has a Past* (B.S., A.M., Missouri) is associated with the Department of Speech at the University

of Minnesota. Formerly a coach of debate at Minnesota and Assistant Professor of Speech at Hampton Institute, Mr. Glatstein is now engaged in special study. He has in preparation a volume of essays dealing with social controls.

LETITIA RAUBICHECK: *A Footnote on Phonetics and Standards of Pronunciation* (A.B., College of New Rochelle; A.M., Columbia; Ph.D., New York University) is Director of Speech Improvement of the New York City schools and is part-time lecturer in education at New York University. She is a former teacher of speech and of English in the New York school systems and has been special lecturer in education at Hunter College and at the College of the City of New York. She is the author of three books on the teaching of speech and on speech improvement, and is the co-author of two volumes on voice and speech problems and on acceptable American speech. She is now engaged in writing a book on choral speaking, to be called *America Singing.*

CYRETTA MORFORD: *Why Not Begin at the Beginning?* (A.B., Marygrove College; A.M., Michigan) is a teacher of dramatics and radio speech at Redford High School in Detroit. She has for the past ten years specialized in radio classes for high-school students. She introduced and taught for full academic credit the first high-school radio class in Detroit, and has been a close observer of numerous rehearsals and broadcasts in the radio studios of many American cities and in the studios of Berlin and London.

BERNARD BECKER: *A Synthesis of Sound,* is a Junior at Brooklyn College. Originally intending to major in engineering, he developed an interest in drama and in radio and is now primarily interested in the production problems of radio. He is especially active in Brooklyn College's Radio Guild and is now in charge of its engineering and sound effects department. Mr. Becker has been on the production staff of the "We Are the Young" series on WNYC; has studied television production at the Cine-Tele Studios in New York; and was at one time Assistant Director of the "The Radio Repertory Theatre" of WABF.

MAYME D. SMITH: *A Clinician's Story* (Ph.B., Chicago; A. M., Columbia) is Associate Professor of Speech at the Central Michigan College of Education. A former teacher and supervisor in the Wisconsin Elementary Schools, she has also supervised teacher-training activities in the laboratory school at Central Michigan. Her graduate work at Wisconsin is concerned with the interdependence of reading and speech.

G. E. DENSMORE: *The Teaching of Speech Delivery* (A.B., A.M., Michigan) is Professor of Speech and Chairman of the Department of Speech at the University of Michigan. As a veteran teacher of speech in college and adult classes, Mr. Densmore brings long and wide experience to his recommendations on the teaching of delivery. Many teachers will remember Mr. Densmore as the ASSOCIATION'S capable Executive Secretary for two terms of Office.

KARL F. ROBINSON: *Some Suggested Units in Acting and Stage Make-up* (B.S., Illinois; A.M., Michigan; Ph.D., Northwestern) is Assistant Professor of Speech Education at Northwestern University and Director of the National High School Institute. For some years he has been closely associated with the ASSOCIATION as chairman of its Committee on Speech Education in the Secondary Schools, as its editor of a publication on *Procedures for Teaching Speech in the Secondary Schools,* and as Associate Editor of the JOURNAL. WAUNITA TAYLOR SHAW (A.B. Drake; A.M., Northwestern) is Assistant Professor of Drama and Speech at Drake University. For the past ten years she has been Director of the Children's Theatre at Drake and last summer was head of the drama division of the National High School Institute held at Northwestern.

GRACE WALSH: *A Speech Student's Experiment* (Ph.M., A.M., Wisconsin) is Director of Speech at the State Teachers College at Eau Claire, Wisconsin. Last year while working for the doctorate, she was a member of the Department of Education Methods, teaching in the Department of Speech at Wisconsin High School and acting as Speech Consultant at the Milwaukee Workshop during the summer. Her first article for the QUARTERLY JOURNAL, "Vitalizing Debate Procedures in High School," appeared in December, 1939.

IRENE E. MEHLHOUSE: *An Appraisal of High-School Speech* (A.B., North-Central College; A.M., Wisconsin) is an instructor in Speech and Director of Dramatics at Mankato Senior High School, Minnesota. She was formerly an instructor in speech and Director of Dramatics at Grant High School at Cedar Rapids, Iowa. This is Miss Mehlhouse's first contribution to the QUARTERLY JOURNAL.

FRANKLIN H. KNOWER: *Index to Articles*